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ABSTRACT

Emphasizing language as a means of communication and as a learning tool, this guide to curriculum planning presents a conceptual framework for a kindergarten through grade twelve language arts program emphasizing the integration of listening, speaking, reading, writing, and media use. The content and skills sections in the guide include a statement of scope and sequence, goals and outcomes, evaluation techniques, suggestions for parents, and exemplars. Following an overview section describing the purpose of the guide, the communication approach to language arts, and the integration of the language arts, and guide discusses the following language skills: language, literature, listening, speaking, reading, writing, using media, curriculum planning, implementation and evaluation, and critical issues. (Appendixes include resources, proposed guidelines for free and responsible student journalism, teacher education program approval standards, workload and the teaching of secondary school English, and guidelines for nonsexist uses of language.) (HOD)

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A Guide to Curriculum Planning
in
English Language Arts

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Foreword

We are living at a time in which more people are looking more critically at education—and especially the language arts—than at any other time in our recent past. In April, 1984, the Education Commission of the States counted 275 state-level task forces on education existing during the previous year. With a new state law requiring four credits of English in Wisconsin high schools and with competency in the language arts a career survival skill, local school districts feel increasing pressure to teach language arts competencies more effectively and completely.

Central to any examination of educational programs in our schools is concern for language and the way it develops. Language, the symbol system that allows human beings to learn about their world, is vitally involved in student mastery of all subject areas. Thus, effective language learning is a high priority both in language arts programs and across the curriculum.

Recent research has revealed the highly active nature of language learning and has emphasized connections among the various language skills. For this reason, current pedagogy emphasizes the integration of the language arts of listening, speaking, reading, writing, and using media. Students encouraged to develop the language skills in an integrated manner will make desired progress both in learning all language skills and in learning other content-area knowledge.

A Guide to Curriculum Planning in the Language Arts presents a conceptual framework for a K-12 language arts program, including the major components of language, literature, and communication skills. The emphasis throughout the guide is on language as a means of communication and as a learning tool.

The task force has examined guides from several other states. The task force members have based their proposals on the most current research and effective classroom practice in each area of the language arts. The members have submitted individual sections and the entire guide for critical review to leading theorists, authors, and teachers throughout the state and the nation. They have included a special list of resources and selected, annotated bibliographies. In short, they have written this guide so that curriculum planners can rely on it for integrity, currency, and completeness.

But this guide is just that, a guide. And although the task force makes strong recommendations and accompanies them with rationales and research, it is not a mandate. It is not a "state curriculum." Administrators, supervisors, and teachers must be responsible for the curricular decisions that best serve the parents and students of their respective districts. The task force does not claim to have made the final decisions regarding the teaching of the language arts, only to have made that task easier for those who ultimately must make them.

Herbert J. Grover
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The members of the task force know first hand the advantages of integrating the language arts. They spoke, they listened, they read, they wrote. And from the beginning, they knew that they wanted this guide to be forward-looking and comprehensive and, above all, to be of use to their friends and colleagues. I appreciate the high standards they set for themselves and the hard work they were willing to do in order to meet those standards.

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Major Recommendations of the Language Arts Task Force

Language

The task force recommends that

- the program emphasize language in all its forms—listening, speaking, reading, writing, and using media—as means of communication.
- the program develop an enjoyment and appreciation of language through use and not through formal grammar study.
- the program foster thinking, learning, creating, and imagining as well as mastery of the conventions of language.
- the program reserve the study of formal grammar as an isolated subject for an elective course.
- the program include continuing inservice in language as new information and techniques are contributed by linguists, anthropologists, researchers, and educators.
- the students learn how standard usage is shaped by historical, geographical, social, cultural, and economic forces.
- the students' language growth only be judged through student oral or written samples.

Literature

The task force recommends that

- a school district plan, coordinate, and implement its English Language Arts/Literature Program from kindergarten through twelfth grade so that all students will have an opportunity to read and study both classical works and worthwhile contemporary material.
- a district offer, within its English Language Arts/Literature Program, opportunities for all students to experience both free and guided reading.
- a district adopt procedures for challenged materials; departments and schools enact guidelines for the selection of materials.
- the enjoyment of good reading materials be a primary goal of the literature program for students in all grade levels.
- all students be given opportunities to respond to literature in creative and enjoyable ways through writing, speaking, drama, and the visual arts.
- every school have a professionally staffed media center which contains a large selection of attractive and high quality books, audiovisual materials, periodicals, and student–authored materials that are suited to the ages, interests, and reading levels of its students.

Listening

The task force recommends that

- owing to its central role in human relationships, listening be recognized as one of the four basic strands of the language arts curriculum and that it be taught directly in the classroom with speaking, reading, and writing.

- listening be recognized as a process that includes perceiving and discriminating, attending, assigning meaning, evaluating, responding, and remembering—all of which can be taught.
- listening be taught in a communication context rather than in isolated drills and exercises.
- listening be recognized as being a visual as well as an aural activity.
- teachers establish the proper classroom climate in order to reduce the normal barriers to effective listening.
- listening instruction be the subject of inservice programs and curriculum development by local districts, since few classroom teachers, including those in language arts, have had any instruction in this field.

Speaking

The task force recommends that

- speaking be recognized and taught as an essential component of the language arts program.
- speaking be taught in an integrated, sequential, and experiential way, grades K–12.
- speaking and communication concepts as well as skills (theory and practice) be taught, grades K–12.
- speaking be taught in a communication context, not in terms of oral drills and exercises.
- speaking be taught in regard to all five basic communication functions (expressing feeling, ritualizing, imagining, informing, and controlling).
- speaking instruction be the subject of inservice programs by local districts, particularly for traditionally trained English teachers whose language arts background is primarily in grammar, literature, and written composition.
- speaking activities on the cocurricular level (forensics, debate) be established, supported, and recognized as important to a local district's total language arts program.

Writing

The task force recommends that

- curriculum and instruction in writing reflect the knowledge that we learn language holistically, through whole problems in creating meaning, rather than through practice in isolated skills.
- texts reinforce and support the teaching that has already gone on within the writing process.
- writing be a schoolwide activity, integrated into content–area learning at all levels.
- students at all levels do original writing every week, gaining consistent experience in working through the entire writing process (i.e., prewriting, drafting, revising, and editing).
- teachers view writing as a developmental process, thus providing an enabling environment.
- curriculum and instruction recognize the contribution of current research and effective classroom practice.

Using Media

The task force recommends that

- students at all levels, grades K–12, be given every reasonable opportunity to communicate, using such media as word processors and audio or videotape, and that they compose and deliver communications for such media as radio and television.
- students learn about electronic media by using them rather than by reading about them.
- while students have every opportunity to use new communication media, they do not become so mired in technical details that they lose sight of the communication process.
- students be given opportunities to increase their sophistication and judgment as media consumers by analyzing and evaluating various mass media communications.
- students learn the ethical responsibilities of media use.

Curriculum Development

The task force recommends that curriculum planners

- establish realistic priorities and timelines for curriculum development.
- involve as many persons as possible in the curriculum process to ensure "ownership" of the program by staff.
- determine where the school district stands on controversial issues within the discipline, letting philosophy and goals reflect this determination.
- provide the material and financial resources necessary to implement the new curriculum. This effort must support inservice for teachers who are expected to use the curriculum and supervision to monitor its use.
- select materials that are consistent with the goals and philosophy of the new curriculum.
- assure the staff that the district will evaluate the curriculum in terms of its results and update it when those results reveal a need to do so.

Overview

Student Learning and the Language Arts Curriculum
The Purpose of the Guide
The Communication Approach to Language Arts
Integration of the Language Arts
The Spiral Curriculum

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Student Learning and the Language Arts Curriculum

Children acquire language at an early stage and internalize its basic grammar through use before formal training in school begins. Continuing attention to language makes students aware of how language functions and helps them control and use it in increasingly effective ways. Language is basic to thinking and learning in all disciplines. Skillful use of language may be the single most important means of realizing the overarching goal of education: to develop informed, thinking citizens.

A unified language arts curriculum will seek a balance between programs developing the communications skills of listening, speaking, reading, writing, and using media with programs fostering the understanding and appreciation of language and literature. The development of these skills and the growth of a student's understanding and appreciation are lifelong processes.

The Purpose of the Guide

The intent of this guide is to encourage effective approaches to instruction in the English language arts. Its content, therefore, is derived from effective classroom practice and from research on language learning. Its focus is upon the *use* of language. Instruction in the language arts must be active so as to involve students in using language in both its receptive and its productive forms. Immersion in language use should be supported by varied methods and materials reflecting student differences.

This document is a guide to curriculum planning and not a model curriculum. Therefore, it sets forth a framework upon which local school districts can build specific programs tailored both to the needs of their students and to the expectations of their communities.

The Communication Approach to Language Arts

The perspective on language that serves as the theoretical foundation for this guide is functional rather than historical or aesthetic. This is not to suggest that historical or aesthetic approaches are not important or valid ones, only that the task force believes that developing students' *use* of the language is the first curriculum priority of a language arts program. A functional, communication-based approach is the perspective that focuses most clearly on that priority.

A functional approach defines language as a means of communication, the process of conveying meaning from a sender to a receiver. The relationships among the components of the communication process is set forth in figure 1, often called the communication triangle. The communication triangle emphasizes that all communication occurs in a particular cultural and situational *context* and by means of a code (language), which is used in accordance with the needs of a *sender* (speaker or writer) and a *receiver* (listener or reader) and the requirements of the *subject matter* of the message.

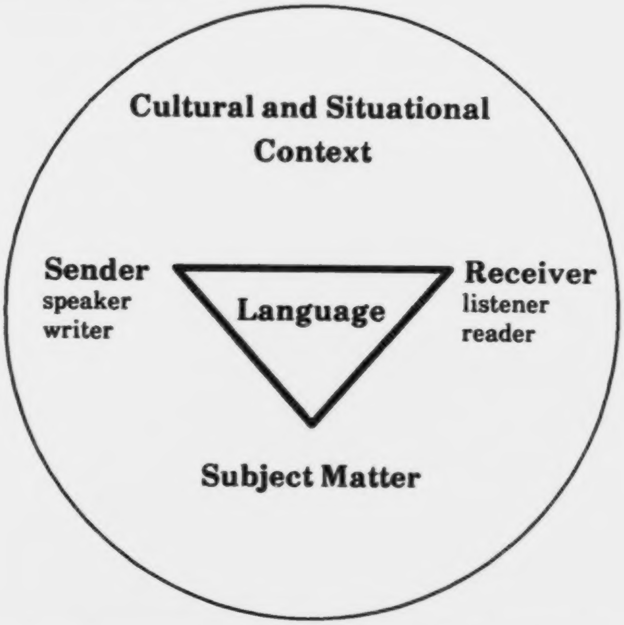


Figure 1

Communication Triangle

Purpose of Language

The purpose or aim of an act of communication is the most important feature of that act. Purpose is central because all decisions that writers and readers or speakers and listeners make in forming or understanding a message are dependent upon purpose. A speaker's decisions about how general or specific to be, what level of language to use, or what method of organization to employ are all made in accordance with the speaker's purpose for communicating. Similarly, a reader's decision whether to skim or read slowly, to omit parts of a text or take careful notes are decisions controlled by the reader's purpose for reading.

Children learn language and its uses simultaneously.

–Frank Smith

Although the specific purposes for communication are numerous, it is possible to group them into a more limited but more useful number of general categories. These categories reflect the fact that each of the purposes for communication can be directly related to an emphasis on one of the five components of the communication triangle. The relationship between the components of the communication triangle and the corresponding purpose or aim of communication can be stated as shown in table 1.

■ Table 1

Communication Purposes

Component Emphasized		*Purpose Emphasized*
Sender	⟷	Expressive
Context	⟷	Formulaic
Language	⟷	Imaginative/Literary
Subject Matter	⟷	Informative
Receiver	⟷	Persuasive

Expressive Purpose

> ***Writing is a way of building a personal world and giving an individual rather than a stereotyped shape to our day-by-day experience.***
> ***– John Dixon***

The *expressive* use of language is *sender*–centered and is often an attempt by the originator of a message to clarify what he or she thinks and feels as well as to provide an outlet for these thoughts and feelings. When written, expressive language usually retains many of the features of spoken language.

Examples: *Individual:* journal, diary, conversation
Group: manifesto, resolution

Formulaic Purpose

The *formulaic* use of language draws attention to the *cultural and situational context* of a message. It is designed to follow the conventions and rituals that senders and receivers expect in a particular situation.

Examples:

Oral
- Greetings and farewells
- Special–occasion speeches
- Introduction of self and strangers
- Commencing, conducting, and concluding a meeting
- Accepting and presenting awards

Written
- Letters of appreciation, congratulations, sympathy
- Business letters
- Contracts
- Legislative resolutions
- Constitutions of an organization
- Invitations to a social event

Imaginative Purpose

The ***imaginative*** or literary use of language, intended to provide aesthetic pleasure to both sender and receiver, is *language-centered*, i.e., it focuses on the piece of discourse as a work of art whose medium is language.

Examples:
Short story
Lyric
Narrative
Drama
TV show
Movie
Limerick, joke
Ballad, folk song

Informative Purpose

The ***informative*** use of language primarily intends to explore questions, to provide information, and to produce verifiable evidence for given questions. It is ***subject–centered***.

Examples:
Proposing solutions to problems
Diagnosis
News article
Report
Summary
Textbook

Persuasive Purpose

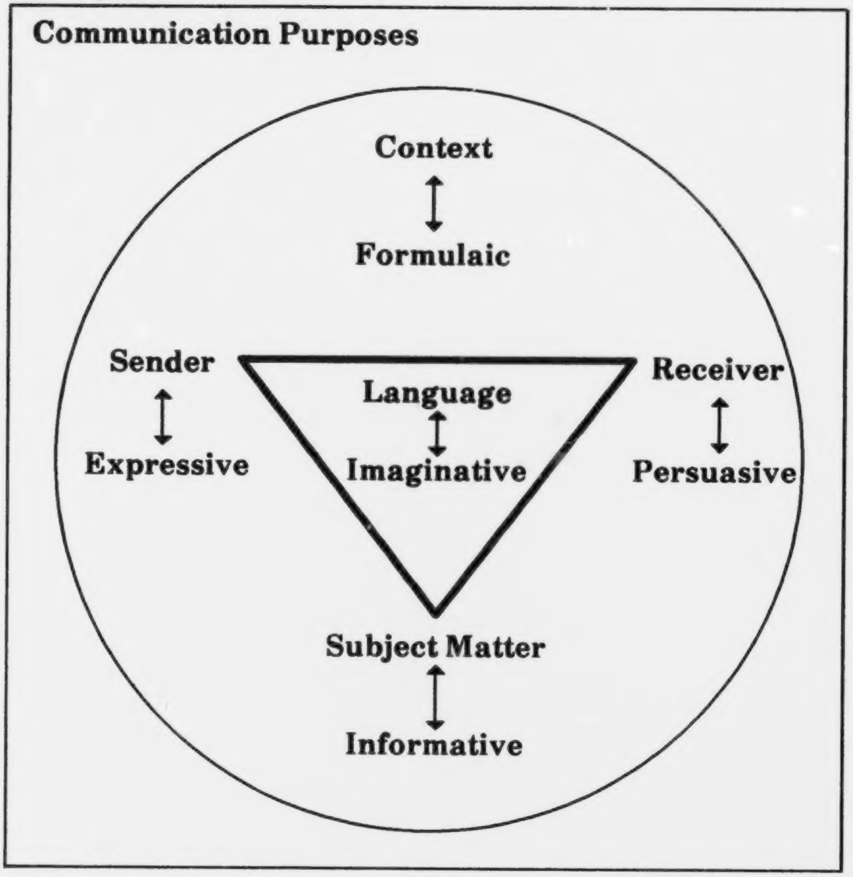
The ***persuasive*** use of language generally attempts to change the thinking of individuals or groups. The sender of the message usually has determined that a change in the thinking and/or attitude of the receiver is necessary or desirable. Persuasive discourse, therefore, is *receiver–centered*.

Examples:
Advertising
Political speech
Legal oratory
Editorial

While each of the purposes can be theoretically distinguished from the others, in actual communication acts they almost never appear in isolation. Literature, for example, relies upon persuasion to achieve its aims when the characters in a novel or play attempt to persuade each other or when the author attempts to persuade the reader. A poem which is primarily cathartic in nature necessarily involves expression. The purpose of an informative discourse might ultimately be to persuade and change thinking by offering verifiable evidence. Thus, while one aim is primary, other aims usually operate simultaneously in subordinate roles in a given act of communication as shown in figure 2.

> ***Every day millions of Americans are taken in by public words that no educated person would believe without careful thought and investigation. The public has thus a vast interest . . . in any education that attends to words and their ways.***
>
> ***– Wayne C. Booth***

Figure 2


Communication Purposes

Context
Formulaic
Sender
Expressive
Language
Imaginative
Receiver
Persuasive
Subject Matter
Informative

Modes of Discourse *

The means by which the purposes of communication are achieved are the modes or forms of discourse. The modes are ways of looking at reality—they are, in a sense, the patterns or structures of thought itself. Any one of the four modes described here—description, narration, classification, and evaluation—can be used as a means to achieve any one of the purposes we have identified. For example, narration can be informative (as in a step-by-step set of directions) or imaginative (in a story). A description can be persuasive (in an advertisement) or evaluative (in a critique).

---

*The terms, definitions, and examples used in this section are based on those developed by James L. Kinneavy in *A Theory of Discourse* (Englewood Cliffs: Prentice-Hall, Inc., 1971.).

- *Description* recreates an image or situation as the sender perceives it existing at a given time. Because description focuses on the static nature of its subject, it is similar to either a photograph or a painting.

Examples: Description of objects, people, places
Description of the plot structure of a novel
Description of a candidate's campaign style

- *Narration,* in contrast to description, focuses on the dynamic nature of its subject and generally employs the logic of chronology to relate activity or change in this subject.

Examples: A history of an event
A news story
Biography
Sociological case history
Short story
Novel
Epic

- *Classification,* which like description is static in nature, gives order to images and situations through analysis of their characteristics.

Examples: Definition
Comparison
Contrast

- *Evaluation* measures an object, process, or idea against a standard or norm in order to arrive at a judgment about it.

Examples: Evaluation of a set of events
Evaluation of a political system
Evaluation of a dramatic performance

Integration of the Language Arts

> *Language arts or English should be a kind of intellectual "homeroom," where a student can see the totality of his symbolic life...If the rest of the curriculum is to be divided up mostly by topics, then language arts must be not only the guardian of literature but the patron of general communication processes.*
>
> *James Moffett*

Moffett's view of language as central to the process of communicating and learning has implications both within the language arts curriculum and beyond it in the schoolwide curriculum. Such a view will result in the integration of the language arts in a number of ways.

Integrating School Language with Early Language

Children know much about language before they enter school. In one of the miracles of human development, all normal children master the basic means of oral communication in the first few years of life, with no formal instruction. The language children bring with them to school is the greatest resource the teacher can use in helping to develop reading and writing. Clearly, the sequence of language learning moves from listening and speaking to reading and writing, and the most effective language arts program will be built on this developmental principle and will recognize the interrelationships among all four of the language arts.

Integrating the Four Language Arts

Because the language arts are so closely interrelated, instruction in all four—listening, speaking, reading, and writing—should be included in all language arts courses, although the balance will vary depending on the purpose of the course. Teachers should make conscious efforts to integrate all four processes when designing curriculum and planning instruction in the language arts.

Because of the shared or complementary features of listening, speaking, reading, and writing, instruction that carefully and systematically integrates these language processes will be more effective than instruction that artificially fragments them. Carefully planned group discussion, for example, can serve as an excellent preparation for writing, since both language processes require students to put ideas into words. Integrated instruction in reading and writing, furthermore, will help students understand that the goal of reading is to comprehend a writer's meaning, not merely to decode words into sounds.

Reading and writing about math, science, art, and music allow students to wonder about the mysteries of the world and explore the principles of different subject matter areas.
- Yetta Goodman

Integrating Language Arts with Other Subjects

Listening, speaking, reading, and writing are not "subjects" like biology or geography. Children don't read reading or write writing or speak speech. Rather, they employ the language arts in all their learning. In that way, the language arts are central to the entire curriculum and should be actively planned for and taught in all areas, grades K–12. (See the Critical Issues section of this guide and the guides to curriculum planning in the various subject areas for further information and suggestions on teaching language across the curriculum.)

Integrating Communication Media

Language is increasingly becoming mediated. Whether through television, radio, or word processors, technology is rapidly developing new ways to communicate. Students need to understand the effect each medium has on communication and should have opportunities to use as many of these media as possible. The skills of media use have become so essential that the task force has included them in the section on communication skills.

Integrating Language Skills with Thinking Skills

Because of the intimate relationship between thought and language, teachers must consider how people think and how they learn. Awareness of developmental stages is essential to designing a spiral curriculum which builds upon itself and expands upon basic concepts rather than simply repeating information at various levels.

Integrating Language Aims and Audiences

In planning curriculum and instruction, teachers should be aware of the wide spectrum of aims and audiences for which language can be used. Moving beyond the emphasis of "speech" as public speaking alone, we should also consider the importance of intrapersonal and interpersonal uses of language. In addition to the emphasis on expository or informational writing, we should include expressive, persuasive, and imaginative writing in the curriculum.

> *The relation between thought and word is a living process; thought is born through words. A word devoid of thought is a dead thing.*
> *–Lev Vygotsky*

Integrating Concepts and Experiences

James Britton has said that there is nothing so practical as a good theory. Basing instruction on current research and theory in language learning provides a unified, coherent approach that moves beyond "what to do Monday morning" to an instructional program in which the students themselves and their language processes provide the basis for planning. Theory and research are not opposites of practice; they are the base on which enlightened practice is built.

The Spiral Curriculum

What Shall Be Taught, When, and How?

These three questions are central to any curriculum, and the task force attempts to answer them clearly and rationally in this guide. We subscribe wholeheartedly to Jerome Bruner's notion that any concept can be taught in an intellectually honest way at any time (1960). Of course, the development of the student is the most important factor in determining what, when, and how any subject matter should be taught. In essence, as teachers we know that we must adapt the teaching of the language arts to our students, but we must not allow concepts to be too long postponed. Education must lead, not follow, students' development. Therefore, throughout the K-12 curriculum the task force encourages teachers to incorporate all concepts integral to the language arts, to introduce them at the earliest possible time in the most appropriate and effective ways, to return to them, to build upon them, to elaborate upon them, and to integrate them. This process does not involve *repeating* the same lesson grade after grade; it means *focusing* on a concept or a skill in an increasingly sophisticated and challenging way that enhances the students' learning and mastering of it. This is what is meant by the spiral curriculum, and it is in this light that the task force hopes the guide's scope and sequence grids will be perceived.

Scope and Sequence

Each of the content and skill sections in this guide includes a scope and sequence section. By doing so, we are attempting to answer the first two central curriculum questions, the "what?" and the "when?" "Scope" refers to the subject matter, "sequence" to the time when teachers might most appropriately focus on it. In terms of children's growth, we identify five developmental stages.

- Preprimary: in which children are largely egocentric
- Primary: in which children become increasingly interactive
- Intermediate: in which children become increasingly analytical
- Middle/Junior High: in which children become increasingly aesthetic
- Senior High: in which children become increasingly empathic

The task force realizes that students develop at varying rates and that any scope and sequence is necessarily imprecise. Yet we provide such guidance in order to identify the kinds of subject matter and degrees of sophistication to be emphasized at each level.

> *What children use language for in school must be operations and not "dummy runs".... They must practice language in the sense in which a doctor practices medicine ... and not in the sense in which a juggler practices a new trick.*
> *–James Britton*

Teaching Approaches

The task force also addresses the third question, "How?" In each of the sections of the guide, we suggest a variety of teaching approaches. In some sections we emphasize one approach over others, while in others we are less prescriptive. However, all approaches recommended by the task force emphasize the student as learner and user of language.

In respect to all three curriculum questions, individual classroom teachers—functioning in their respective districts, focusing on specific objectives, and in cooperation with their respective students—must make the final decisions regarding what, when, and how they will teach.

Language 2

Introduction to Language Learning
Grammar Usage and Skills
Dialects and Dual Cultures
Suggestions for Parents

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Introduction to Language Learning

Language can be the means of creating worlds and of exploring ideas.
–Frank Smith

Language is an arbitrary system of symbols. Each term in this brief definition is significant. Being *arbitrary*, language is culturally determined and learned. Approximately 3,000 languages have been known to exist; this vast number attests to the fact that physical and symbolic reality can have an infinite number of representational forms. Being *systematic*, language has structure, predictability, and rules governing its use. Being *symbolic*, language is representational. Words are not the same as the reality they represent. This representational relationship of language and reality is probably the most fundamental and significant feature of language for students to know and appreciate. Words stand for people, places, things, actions, qualities, and quantities; but words are not those entities, only symbols of them.

All human societies have speech, but not all have writing, and humans learn to speak before they are able to write. However, both oral and written language are equally able to represent reality. Written language is not simply a representation of oral language. The spelling system, for instance, is more likely to preserve meaning than sound. The similar spellings of "paradi*gm*" and "paradi*gm*atic," or divine" and "divinity" reflect related meanings, not the same sounds. Written language has the same direct relation to meaning as oral language does.

Although some animals (gorillas and chimpanzees) have been taught a limited communication code by scientists working in carefully designed laboratory conditions, humans uniquely learn language naturally as a matter of course. The difficult thing is not getting us to talk but trying to shut us up. Furthermore, most animals do not have the ability to attach more than one meaning to a signal; human beings can attach many meanings to a signal, and this can lead to creative linguistic achievement as well as semantic problems.

Our human condition revolves around our use of language. Whereas animals appear to perceive only the concrete, we can conceive the abstract. We can use language to transcend the present and vicariously experience the past and the future. Hayakawa reminds us that the future exists only in language, in symbols. Political, moral, economic, and aesthetic ideas exist only in language and, as such, are unique to human beings. Finally, when an animal dies, it takes with it all the knowledge it has accumulated through its experience; only humans—through the use of oral and written language—can pass on knowledge to their descendants.

Language, because it undergirds so much of human civilization, can legitimately be considered the first curriculum priority of school. However, it is crucial to realize that the most important language learning occurs when students use language in meaningful ways. Their understanding needs to be based on their experiences. This is why we do not present a separate scope and sequence or set of exemplars for this section, although we do provide many suggestions for teaching methods and activities that will increase students' sensitivity to language. These methods and activities can be used in the classroom as teachers see that students are ready to learn from them. The sections of this guide that address listening, speaking, reading, writing, and literature provide scope and sequence information and exemplars directed at actual language use.

Organization of Language

When we use language to communicate, we are doing many things at once: using sounds or written symbols to form words, building phrases or sentences which call on our understanding of subtle shades of meaning. We are also aware of our audience and purpose as we shape our language, as well as the larger social and cultural context within which our act of communication takes place. The fact that language users must attend to all of these features of language helps explain why it takes so much practice for so many years for a person to become a skillful communicator. Language is a highly complex system. Figure 3 presents a helpful way of visualizing the many subsystems that are at work simultaneously in language.

It is important for teachers and curriculum planners to remember that these subsystems always work together. Even when infants are learning the sounds of a language, their learning is shaped by the meaning and purpose their adult listeners attribute to their babblings.

Language is the center piece of learning. It's not just another subject but the means by which all other subjects are perceived.

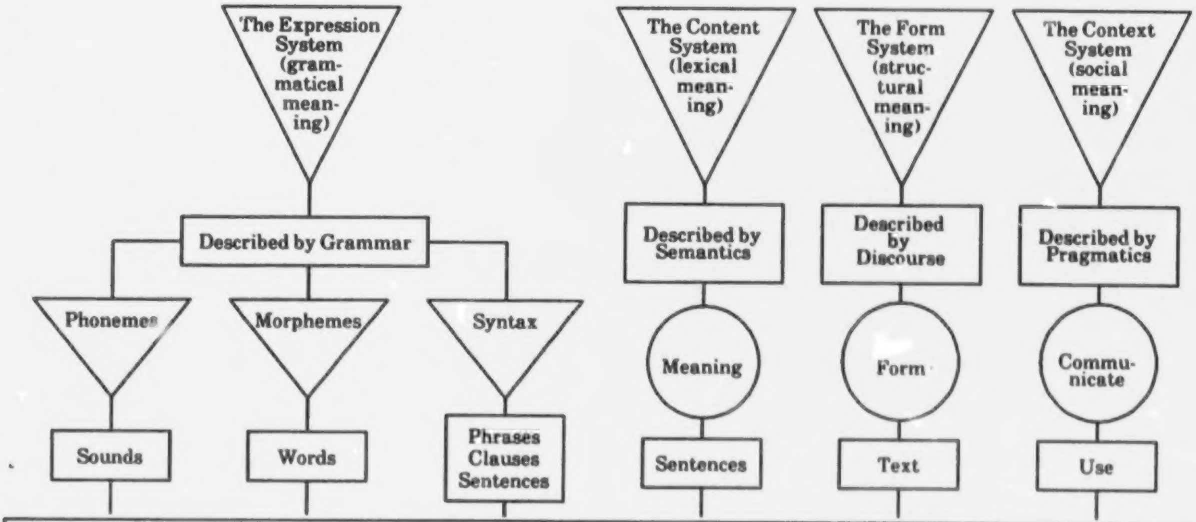
–Ernest Boyer

By the time children come to school, they have learned many things about all four language systems. Their learning has occurred in a relatively unstructured linguistic environment. The system of language is not learned piecemeal nor in a linear fashion; language is a web rather than a list of rules or skills. A decision about a particular word or phrase in a letter, for example, is influenced by the reader and purpose of the letter as well as by social customs. Very little about the system of language can be learned in isolated pieces.

Although particular parts of the system of language are legitimate subjects of instruction, these parts must always be considered as they relate to the other parts of the system and to language as a whole. Otherwise, the pieces of the system loose their meaning and purpose, becoming both incomprehensible and unimportant to learners.

Figure 3

Language Subsystems*


The Expression System (grammatical meaning)
Described by Grammar
Phonemes
Morphemes
Syntax
Sounds
Words
Phrases Clauses Sentences
The Content System (lexical meaning)
Described by Semantics
Meaning
Sentences
The Form System (structural meaning)
Described by Discourse
Form
Text
The Context System (social meaning)
Described by Pragmatics
Communicate
Use

Instructional Concerns					
Pronunciation Alphabet Printing Cursive	Syllables Vocabulary Words Spelling	Sentences, clauses, phrases Punctuation Capitalization Daily transcription Sentence modeling Sentence combining Grammar Structure of language	Word study History of words Dictionaries (lexicography) Dialects and ideolects History of language	Aims Purpose Audience	Kinesics Paralanguage Proxemics

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* Adapted by Philip Thompson from *A Theory of Discourse* by James L. Kinneavy (Englewood Cliffs: Prentice-Hall, Inc., 1971).

Conventions of Language

Language is not only the vehicle of thought; it is also the driver.
–Ludwig Wittgenstein

Every aspect of language—the forms of grammar, the relationship between words and meaning, the ways we spell and punctuate written language—is permeated by convention, which is to say that all language forms are essentially arbitrary. People who have studied another language become aware that a language can be radically different from their own and still function as effectively. There is no inherent rightness or logic about any aspect of language, only accepted or customary aspects.

To say that language conventions are arbitrary, however, is not to say that conventions don't matter. It is because there is an infinite number of possible language conventions that an agreed upon set of conventions is so useful. If we all could use words to mean anything we wanted them to (like Humpty Dumpty), communication would be impossible because there could be no shared meaning. Similarly, if each person used a different spelling system or idiosyncratic punctuation, a reader's attention would be continually turned to figuring out those idiosyncratic conventions, making it very difficult for the reader to concentrate on the meaning of the message being communicated.

This is not to imply that conventions should never be broken, only that there should be good reasons for violating conventions. There are basically two good reasons for conventions to be broken: innovation and ignorance.

Innovation, the first reason for breaking a language convention, is an attempt to say something new. Great writers frequently violate conventional word order or vocabulary or punctuation in order to express new perceptions or to enrich the language. In these cases the reader's energies in dealing with unconventional use of language are repayed with extra meaning.

Conventions broken out of ignorance create errors. Errors, as Mina Shaughnessy points out, "are unintentional and unprofitable intrusions upon the consciousness of the reader" (1977). They introduce in accidental ways alternate forms where usage has stabilized a particular form. Language errors demand energy without giving any return in meaning; they shift the reader's attention from where he or she is going (meaning) to how he or she is getting there (code).

People who are learning a language—especially non-native speakers and children—are expected to break some conventions out of ignorance. That is part of learning a language. But it is the very nature of the relationship between readers and writers, listeners and speakers, that makes it important for people to learn the conventions of a language.

Most of our knowledge of the conventions of language is acquired easily and imperceptibly, especially the conventions of the informal spoken language. Knowledge of the conventions of the standard written dialect is a more complicated business. These conventions "only appear simple to those who already know them" (Shaughnessy, 1977). Students with very limited experience in using a dialect to achieve real communication have little sense of its conventions or understanding of why conventions are needed.

Language instruction needs to give students plenty of opportunities to acquire as many language conventions as possible "easily and imperceptibly" without assuming that all errors will simply go away if a student writes more. Errors go away when students learn to edit their writing. (See the Writing section in this guide for a discussion of ways in which students can learn to edit their writing.)

Furthermore, it is important that a teacher's view of error be influenced by the developmental level of his or her students, as well as by a sense of which conventions are the most crucial for communication. Not all errors are equally distracting to readers.

Grammar Usage and Skills

A Statement About Grammar

The most perplexing and controversial area in the language arts curriculum is undoubtedly grammar. On the one hand, current English texts emphasize traditional grammar study as one of the "basics" to which we must return. On the other hand, the professional literature almost unanimously contends that formal grammar study improves neither student writing nor language usage. In Wisconsin, the administrative rule accompanying the state graduation standards mandates the study of grammar and usage in each English course, while the guidelines interpreting the rule specify that it be taught, not in isolation, but in "the context of actual oral and written communication." The state competency tests in language, interestingly enough, contain no questions that measure student knowledge of grammatical terminology or theory.

We recognize that some of the confusion arises from alternative meanings for the word "grammar." Patrick Hartwell (1985) identifies five such meanings.

When knowledge about language becomes an end in itself rather than a means to genuine communication, vast amounts of money and time are wasted and frustration emerges for everyone.
– Walter Loban

- Grammar I, which can be called internal grammar, is the internalized set of rules, developed from exposure to a language environment, that allows even four and five–year–old children to produce sentences that they have never heard spoken—all of this without the benefit of formal grammar instruction.
- Grammar II, scientific grammar, is a precise attempt by linguists to describe Grammar I. Linguists have yet to complete such a description although there have been many attempts to do so, including structural, tagmemic, stratificational, generative, and transformational grammars.
- Grammar III, professionally called "usage," identifies those surface features of a language that are acceptable to speakers of standard dialect. Persons whose usage falls outside the acceptable range are often characterized as having "bad grammar."
- Grammar IV, traditional grammar, the substance of current language texts, is a prescriptive system derived from Latin and applied with ques-

tionable success to the structure of English. It features sentence diagramming, application of rules, and study of terminology.

- Grammar V, appearing in various forms, can be called stylistic grammar. It constitutes a conscious attempt to apply grammatical concepts and terminology for rhetorical and stylistic purposes. It encourages the development of a common vocabulary by teachers and students to facilitate discussion and manipulation of writing. Some examples include works by Lanham, Strunk and White, Williams, and Christensen as adapted by Daiker, Kerek, and Morenberg.

Most existing research has attempted to determine whether or not instruction in scientific or traditional grammars improves students' application of internal grammar or usage in their writing. The evidence that it does not do so seems conclusive. Virtually every study published since 1906 fails to show such a relationship. Rather than detailing the research again, the task force refers you to Braddock (1963), Strom (1960), Haynes (1978), Elley (1979), Bamberg (1981), and Holbrook (1983).

This finding does not, however, suggest that students' internal grammars cannot become more sophisticated or that their usage cannot be brought closer to a standard which will facilitate entry to the marketplace. What it does suggest is that they will not reach these goals by formal study of scientific or traditional grammars.

Walter Loban's longitudinal study of students in California shows that, as they mature, students gradually gain control of more complex syntactical structures. This finding suggests that one's internal grammar changes and matures. Frank O'Hare's study in sentence combining shows that this maturity can be hastened and strongly suggests that it is through the manipulation of language that grammatical control grows, in much the same way that one's manipulation of a basketball leads to control of that object.

Certainly few students' internal grammars are fully developed when they enter school. Sometimes these internal grammars are the product of language environments that do not reflect standard usage. It is here that internal grammar and usage intersect. Nonstandard usage is the surface manifestation of internal rules that, though consistent in themselves and useful in a limited environment, deviate from those that operate in speakers of standard English. Syntactic errors such as dangling modifiers and sentence fragments are quite another thing. They occur when students begin to explore syntactic structures that are at the frontier of their language competence. They frequently reflect intellectual stumbling over the rocks of abstract thought. Like miscues in reading, they may be signs of creative effort. When a student writes sentence fragments, he or she may be subordinating sentences but failing to insert those resulting units correctly into another sentence. Still the fragments may be indications of a developing competency.

It appears that the teachers of English teach English so poorly largely because they teach grammar so well.
–Linda Enders, Student

The task force believes that standard usage and syntactic fluency and clarity are the goals of the writers of the administrative rule that requires grammar to be taught in every English class. Those goals can best be met by providing a language environment that ensures that the gradual maturation of a student's internal grammar will result in a product approximating that of speakers of standard English. This means students must hear and read standard English—they must manipulate the language in order to become as familiar with it as a basketball star is with a basketball. It means that they must speak and listen, read and reread, write and rewrite. Teachers must teach grammar, in other words, by helping students internalize it so that its use will produce surface features consistent with standard usage. That is what teaching grammar means to the task force. And that is why the guidelines for the administrative rule call for grammar to be taught in "context with actual oral and written communication" and not in isolation.

This kind of teaching can best be accomplished by recognizing and teaching standard usage and syntactic clarity as products of the revision of one's writing, since it is in writing that these features become most obvious. This approach has the added advantage of individualizing instruction. The guideline, then, does not support those who will wish to interpret it as endorsing a day of speech instruction followed by a day of sentence diagramming or a day of composition followed by another of underlining subjects and verbs on a worksheet.

Because we are comfortable with our terminology, we convince ourselves that students need to know it so we can talk to them about composition.
–Maxine Hairston

What about stylistic grammar? To the extent that rhetorical approaches involve students in the manipulation of language, they may lead to a more fully developed, more mature internal grammar. Sentence combining, which requires little or no esoteric terminology, improves syntactic maturity (O'Hare, 1972). One can only ask whether the time required to instruct students in the highly abstract terminology required by some other approaches is justified by results. Current research does not support this assumption (Moffett, 1976).

The internal grammar of a child entering school is oral, learned from an oral environment. It arises out of trying, succeeding and failing, and trying again, until communication succeeds and approval is received. Perhaps the elaboration of internal grammar, which must occur to meet the more stringent requirements of writing, must develop in the same way. If so, the formal study of either scientific or traditional grammar will be of little use.

Suggestions for Internalizing Standard Usage Patterns in Students

Avoid these practices:

- Sentence diagramming. This includes branching tree diagrams as well as traditional ones.
- Labeling parts of speech and various other grammatical constructions within sentences. This practice will not improve the use of such constructions.
- Having students memorize lists of rules to apply when writing. Most students will not apply them when writing. Those who would, would spoil the flow of their writing.

- Exercises in which the students underline mistakes in the writing of others or in which they choose between alternative forms of words by underlining or circling the proper one.
- Having students memorize definitions for long lists of grammatical terms.

Implement the following practices:

- Sentence combining activities. These should utilize the students' own writing whenever possible. Students should discuss the rhetorical effectiveness of alternative combinations. They should learn the punctuation as they do the combining.
- Sentence expansion and slotting activities. Again, try to use the students' own writing. They can add information by inserting structures into sentences that they have already written. They can make other sentences clearer and/or more effective by substituting specific words in slots filled by abstract ones.
- Transformational activities. Given a sentence, students should be able to change its form after being told to start with a different word or to use a different form of a word.
- Revision and editing of student writing as a regular part of the writing process. Students must be taught how to revise. They should learn to add, substitute, combine, move, and delete. They should learn proofreading skills and strategies such as reading backward to detect misspellings.
- Daily oral language activities. Students can orally correct errors in usage and punctuation in practice sentences. Students should read corrected sentences aloud to get the intonation and to hear the proper usage. Since usage problems arise from hearing nonstandard usage, they must be corrected by hearing and using standard usage.
- Instruction in the relationship between pitch, stress, juncture, and punctuation. Students can learn to "hear" some punctuation.
- As a general rule, approach grammar as an activity that is an integral part of writing. Make any grammar work tie into student writing activities.

Spelling

Spelling is the yardstick by which the public often evaluates our students and our teaching. It is one of the most visible language skills. While most teachers realize that what students say is more important than the way they spell it, students cannot escape the fact that their entry into the job market, the respect with which their ideas are treated, and even their own personal images are affected by the extent to which they acquire this editing skill. Most commercial spelling programs do not utilize most existing spelling research. What do we know about spelling that could help us to produce students with better writing skills?

There is not much point in learning to spell if you have little intention of writing.

– Frank Smith

- Relatively few words form the bulk of all of our language use. One thousand words accounted for 84.6 percent of all the words in a sample of five million words collected from publications that American students are expected to read in grades three through nine (Walker, 1979). Three thousand words account for 97 percent of all student use (Graham, 1983).

- Students can learn to spell words correctly through the study of word lists, utilizing procedures validated by research (Hillerich, 1976).
- Spelling does not transfer well from weekly spelling exercises to writing. Given a spelling test, fifth grade students can spell 55 percent of the words that they misspell in writing (Goss, 1959).

> *Learning to spell takes time; it begins with misspellings.*
> *–Frank Smith*

- When the mechanics of spelling are over-emphasized, content of writing suffers. Ideas need to flow freely during composing (Graves, 1983).
- Children's concept of words is not fully developed until age eight. At this point they can reflect consciously on words (Templeton, 1980). Much younger children express a desire to write and should be encouraged to do so using invented spelling (Woods, 1982). Students who use invented spelling go through several stages as they approach standard spelling. Spelling at these stages is not conventional, but it should be recognized as developmental and should be responded to accordingly (Gentry, 1981).
- Most spelling errors are highly individualized and their correction lies in some aspect of proofreading written work (Personke and Knight, 1967).
- The dictionary is the best tool for implementing proofreading skills (Hillerich, 1976; Personke and Knight, 1967).

An effective spelling program will utilize these research findings. It will encourage early writing using invented spelling. It will develop audience awareness through publication of student work. It will use the most effective methods available to give students the three thousand word base that forms the bulk of all writing. It will teach students how to proofread and how to use the dictionary as a spelling aid rather than leaving to chance that they will develop those abilities. It will not consume more than sixty minutes a week (E. Horn, 1960).

The spelling program will not look the same at all grade levels. Following is a description of a research-based spelling program as it might appear in an exemplary district.

Grades K–2

- Students write frequently using invented spelling. The teacher looks for the various stages and responds appropriately to each. Students "read" their papers to other students and to the teacher (Gentry and Henderson, 1978). By frequently "publishing" student writing (see Writing section for publishing suggestions), the teacher encourages a sense of audience which should lead naturally to a spelling consciousness. The teacher helps the student to prepare for publishing by spelling the words conventionally as the child "reads" them aloud, explaining that this will allow others to read the story. This practice introduces the concept of proofreading for publication. Students read each others' publications as part of the reading program.
- In grade one students learn the 22 most frequently used words. These can be introduced in groups of two or three and used with rebus pictures to form sentences. The words are: the, is, in, not, a, was, on, he, she, me, we, it, what, to, are, and, I, like, you, they, them, and then.

- At grade two, but certainly not before (Hillerich, 1976), students begin to learn other frequently used words, using the system described in the next section.
- The teacher introduces picture dictionaries to familiarize students with locating skills. They begin to learn about first-letter alphabetizing.
- The teacher begins teaching inductively the different spellings of English sounds. This knowledge will be important in developing dictionary strategies in later years (Hillerich, 1976).

Grades 3–4

- Student writing is still central to the program. Inventive spelling may still be necessary for those students who have not reached the final developmental spelling stage. Students can take more responsibility for proofreading their own work for publishing. (See Personke and Knight [1967] for specific ideas.)
- Students begin to use dictionaries to develop locational skills. (See Hillerich [1976] for specific approaches.)
- Students increase their basic word hoard by using the following method:
  - —Each week students take a pretest on 15 to 20 words selected from those most commonly used by students. The American Heritage Word List (Charles Walker, 1982) and the Kucera-Francis lists are two excellent sources for words. Students should be able to spell about 50 percent of these words on the pretest.
  - —Students correct the pretests themselves as the teacher reads the correct spellings.
  - —Students take an immediate retest and score their own papers again.
  - —Students study only those words that they misspell on the retest. Students should not focus on "hard" parts of words, syllabication, or sounding out. They use the following study method which includes visual, aural, and kinesthetic modes of learning on whole words (Hillerich, 1976).
    1. Look at word and say it aloud
    2. Close eyes, visualize, spell to self
    3. Check spelling; if incorrect, go back to step one
    4. Cover word and write it
    5. Check, and if incorrect, go back to step one
    6. Repeat steps 4 and 5 two times
  - —Students take a posttest on words studied.
  - —Teacher records student progress against the individual student, including words spelled correctly on pretests, retests, and after study
- Students are encouraged to transfer knowledge of these words by learning proofreading strategies (Personke and Knight, 1967).
- Students continue inductive study of possible spellings of English sounds.

Evidence suggests that children develop orthographic principles as much through reading as through writing.
– Yetta Goodman

- Students continue to write. While spelling is not important on rough drafts, students should now be gradually accepting full responsibility for proofreading for final drafts and/or publishing.
- Students use the dictionary for spelling purposes, to find the 3 percent of words that will not appear on weekly spelling lists. They will use their knowledge of possible spellings of English sounds and their locational dictionary skills to find words they cannot spell from memory (Hillerich, 1976).
- Students will continue to use the weekly lists and the study method described above for increasing their basic word stock. About five of every 20 words will be repeated from previous lists.
- Students will begin using software that includes spelling checkers. These contemporary spelling aids certainly will be used extensively in the future. Students should recognize those errors that the checkers will not reveal, such as homophones and other misspellings that may themselves be actual words.

Vocabulary

Words are symbols for things, people, and ideas. Thus a large vocabulary promotes a student's ability to communicate perceptions or ideas, emotions or intuitions. As students elaborate or generalize about themselves and their worlds, their words—supported by other elements or language systems—free them. Their vocabulary, language competence, and ability to produce controlled messages need never cease developing. Not only does the individual's vocabulary alter, but, like other organic things that grow, change, and die, so do the words of our language. Without words we cannot express the substance of our thoughts, but without thought our words are only tombstones of intent.

There is a sense in which a person's vocabulary is really four vocabularies—one each for reading, listening, speaking, and writing (listed in order from what is, for most adults, the largest to the smallest vocabulary). Although there is considerable overlap in these vocabularies, they are not identical, nor should we expect them to become identical. We will always be able to recognize more words than we can reproduce. There will always be some words we can spell but not pronounce (or vice versa). Furthermore, the contents of these vocabularies are not static—a word that once was only in a person's listening vocabulary can work its way into a person's writing vocabulary if a need for that word arises in composing.

Because vocabulary development is mainly a matter of concept development, vocabulary instruction needs to occur across the curriculum. The class in which students are exposed to a given concept is the best place for students to learn the related words. Students' speech, reading, and writing are in all cases the meaningful contexts out of which useful vocabulary work can arise.

The language arts class, however, provides special opportunities for vocabulary study, particularly study of the origins and forms of words.

Some systematic exposure to morphology and semantics will introduce students to common affixes and root words, the process of compounding and inflections, as well as the process through which word meanings change, and the levels of abstraction and the importance of context in determining word meaning.

The study of literature provides an especially rich opportunity for developing semantic sensitivity, not only because students are exposed to the history of words when they read older works, but also because literature is particularly dependent upon subtle distinctions in word meaning to convey its message. Class discussion of literature can very naturally include attention to vocabulary.

This same natural attention to words and their meanings can occur when students are composing and critiquing writing and speech. A teacher need not wait for preplanned vocabulary instruction to focus on such concepts as denotation and connotation, idiom or register. The following are suggestions for improving vocabulary study.

A powerful agent is the right word. Whenever we come upon one of these intensely right words in a book or newspaper the resulting effect is physical as well as spiritual, and electrifyingly prompt.
–Mark Twain

Avoid these practices:

- Out-of-context word lists. Because these words are not encountered in a meaningful context, they are not likely to be successfully integrated into a student's vocabulary.
- Memorizing dictionary definitions. A student may not understand the concept a word represents but only memorize a synonym.
- Using the word in a sentence. A student may be able to fit a word into a sentence without knowing much more about the word than its grammatical function. Multiple meanings and fine shades of meaning cannot be reflected in a single sentence.

Implement the following practices:

- Semantic association. Students are asked to brainstorm a list of words associated with a given word. In this way less familiar words are connected to words already known. Students pool their knowledge of relevant vocabulary in making the associations.
- Semantic mapping. This can be the next step after semantic association. It involves grouping the words generated in semantic association into categories and arranging them on a visual map that reflects the relationships among the groups (See *A Guide to Curriculum Planning in Reading* for a sample map and more elaborated procedure.)
- Semantic feature analysis. This procedure involves grouping words into categories on the basis of certain features related to meaning, usually with the aid of a chart that graphically depicts similarities and differences among a variety of related words.
- Morphological analysis. Students are led to analyze the morphemes in a word (affixes and roots) to determine meaning.
- Analogies. Constructing and discussing analogies help students explore the relationships among words.

Punctuation

Most punctuation is an attempt to express in writing those features of spoken language which we call pitch, stress, and juncture. Students must learn to associate punctuation with changes in sound character. They can then recognize that punctuation aids them in reading a passage—telling where to pause and for how long, when to raise or lower pitch. They will recognize that by using it conventionally they can enable other readers to understand their writing.

Like spelling, punctuation is highly visible and so catches the attention of the public. Because it is easy to evaluate, it is featured in standardized tests. These facts make it susceptible to over-teaching. Teachers often are tempted to isolate it from the writing process and teach it in the form of rules which seldom transfer to students' writing. James Moffett believes that instead we should "punctuate with a pencil as we do with voice." Children use vocal punctuation intuitively. We must "raise this intuition to the level of awareness" (Moffett, 1976).

Children will not learn to punctuate if they are unable or afraid to write texts of sufficient complexity for punctuation to make a difference.
–Frank Smith

Of course some forms of punctuation, the apostrophe of possession and contraction, for example, cannot be heard. These forms must be taught by example or in connection with transformation of structures. Elaborate sequencing of punctuation is of little value because students use varying punctuation symbols depending upon their expressive skills. Moffett suggests three "rough stages" of punctuating, related to sentence structure: full stops for basic segmenting of language into sentences; internal punctuation—commas and dashes; and semicolons and colons between units that could be punctuated as independent sentences.

The following techniques seem to work well for helping students associate oral with written punctuation:

- Following text while listening to an effective reader. The student can associate intonation patterns with punctuation symbols.
- The teacher writing down stories the child dictates, being careful to include and note the punctuation marks and associate them with the child's intonation.
- Working with transformation of one syntactic unit to allow introduction of those punctuation marks that cannot be heard. Example: "we would" becomes "we'd."
- Demonstrating the different length of pause indicated by different symbols.
- Contrasting one expression with a similar but differently punctuated one to show difference in meaning.
- Punctuating unpunctuated texts as an effective reader reads them aloud.

Most important, of course, is to make punctuation a natural part of the writing process. Students should not have to worry about it excessively while writing initial drafts. At the editing stage, they should read papers aloud and punctuate according to what they hear and what the above experiences have taught them. Teachers must see punctuation problems as an encouraging step toward language maturity since the need for more sophisticated punctuation arises as the student attempts more complex transformations. Just as children verbally stumble when learning to speak, they will graphically stumble when learning to write.

Although capitalization is less associated with sound, it does help to mark the separation between sentences. It also reflects the juncture that occurs when proper nouns have more than one word. Most importantly, the methods that work for teaching punctuation will usually work for capitalization as well. Like punctuation, capitalization is an editing skill in the writing process and should be checked when preparing the final draft.

Handwriting

Handwriting skills, essential for the transcription of student thinking, must be kept in perspective if students are to engage in active communicating. Instruction and practice will be meaningful as students move through the developmental stages of learning a writing system (Clay, 1975; De Ford, 1980). Like other subskills, handwriting engages the attention of the public. Because handwriting is so apparent, it is often over–taught, practiced in isolation from communicating, and misdirected when legibility becomes more important than thought and language. Quality and efficiency in handwriting can best be supported in all classwork as a natural part of the process of writing.

The difficulties in the transition from manuscript to cursive writing can be eased by using alternative writing systems such as the D'Nelian or Italic handwriting.

An effective handwriting program reflecting student capabilities, learning theory, research, and program goals suggests the following:

- Whenever possible, during handwriting practice children should create material of high interest to them.
- Individual differences in skill, physical development, and temperament require that instruction and expectation be flexible.
- Student pieces should be prominently displayed throughout the classroom and school.
- Excessive amounts of copy work should be avoided.
- Handwriting exercises or copying should never be used for punishment at any grade level.
- Practice with isolated letters is an introductory activity and should be quickly left behind for discourse practice.

Usage

Usage is less a matter of grammar and more one of psychological needs, social acceptability, and standards of propriety. However, like grammar, usage generates controversy. Usage is influenced by socioeconomic opportunities, personal identities, dialects (regional variations), register (social levels), and styles.

Clearly, the language that students use represents who they are and what world they live in. Attacking their language attacks them and their experiences. At the same time, standard English usage is a key to language options which provides alternatives for communication, opens educational opportunities, and removes socioeconomic barriers. Through the study of regional and social variations, students can develop a linguistic perspective and a personal style.

Although home-grown student language patterns of nonstandard English can be maintained and respected, students need to know standard English—the language usage of the nation—as the consensus language to expand their linguistic alternatives. Not to teach standard English deprives students of their educational rights.

Dialects and Dual Cultures

All our languages are works of art.
–Jean Jacques Rousseau

Learning is not determined solely by intelligence or knowledge of language, but also by a student's interpretation of what is going on in the learning environment: is it worth taking part? Often students choose not to take part, making judgments linked to the verbal and nonverbal language of a dominant culture, but not their home culture. Thus teachers must acknowledge that the language of natural competence for some students is not that of the classroom. We must also acknowledge that we will either elicit or prohibit use of that competence, either provide or deny competence in a second dialect, both by our attitudes and our lessons. For example, a student may know a word but pronounce it in one social dialect rather than another, or express ideas in one style rather than another, or be silent because learning in the home culture occurs through observation rather than through speech. Because we value highly the role of language, of forms we accept as standard, we may assume that students with different language forms are cognitively different or even cognitively deficient (Stubbs, 1976). Nothing could be more false. And nothing could be more debilitating for the students who bring us dialects we label as "nonstandard."

If we consider for a moment that all English-speaking people speak at least one dialect, and many speak several, we gain a different perspective. What, for example, is the relation of British English to American English? Which has more status and to whom? What is the relation of the American English spoken in Boston to that spoken in New Orleans? And what of the Texan who speaks like one of "the good old boys" in west Texas and like the national scholar that he is on national television? We are forced to conclude that it is largely a matter of which dialect commands more respect or power than another that brings it to prominence. It has nothing to do with the intrinsic qualities of the language itself or the innate intelligence of its speakers. Nor is it any more complete as a language system, as a vehicle of communication, than any other English dialect.

Unfortunately, research reveals that perceptions regarding students who speak a nonstandard dialect are not founded in these linguistic facts, but rather in linguistic myths (Brooks, 1985). Thus, some teachers carry attitudes which erode the self-concept of these students, as well as the overall learning environment. Because teacher attitude is such a powerful factor in student achievement, not only in language but in all areas, the myths surrounding nonstandard dialects must be banished.

Confronting the Myths

The most prevalent and damaging myth lies in the notion that there is something wrong with the dialect, that it is "poor" language. In spite of the work of Labov and others, Black English is still perceived in this way. The corollary to this perception is, of course, that students who speak the dialect are linguistically deprived—rather than what they are, linguistically different. Because our society has marked one dialect as standard English, we attribute status to it and deny status to other dialects, such as Black English. Although the dialect may lack status, it lacks nothing else. Students thus bring a rich linguistic background to the classroom.

Another myth says that a dialect will interfere with the acquisition of reading skills. There is no empirical evidence to support such a claim. Language interference occurs when a student is shifting from a foreign language to English, when literal translations don't match. Black English is not a foreign language; it is a dialect of American English. Teachers can quickly see how the systems match. There is no reason to believe nonstandard dialect students will not acquire reading skills.

A similar myth maintains that the writing errors of these students are qualitatively different from those of other students. Again, no empirical evidence supports this (Hartwell, 1984). While nonstandard dialect students may make writing errors that appear to be linked to the dialect—for example the loss of *-ed*—it is more likely lack of experience with the printed code that causes these errors rather than dialect per se.

The language the child uses is the language that he can use—whatever it is, it is all he has. It is a part of him.
–Mary J. Tingle

Yet another myth surrounds parental attitudes: that parents of nonstandard dialect students do not want their children to acquire standard dialect. Most parents do recognize the need for two dialects, for the functional reality of acquiring standard English if their children are to advance in the world of employment and higher education. They want their children to achieve, and they want teacher expectations to reflect that. The court case of the parents and students of Martin Luther King Elementary School—the Ann Arbor case—demonstrated this for the nation.

If the cycle of adult illiteracy is to be broken, students from homes with nonstandard dialects must have access to the mainstream dialect, and they must move beyond mere survival from grade to grade. It is imperative that these students gain fluency and power in language. The classroom teacher will remain the most powerful figure in this quest.

What Can Teachers Do?

Classroom teachers can do a great deal to promote the acquisition of a second dialect. First, they can express belief that the student's home dialect is a useful and valuable communication system—by becoming familiar with it and respecting it as a language system representing a culture.

In practical terms, this means having patience with a style that is different (for example, not interrupting a student narrative or constantly recasting student phrasing). Teachers should also be frank about their ignorance of the meaning of dialect words and expressions and achieve a nonthreatening dialogue in which students can teach them. Such discussions would serve to enrich the language of all students. Secondly, teachers can demonstrate a belief that their students can handle two dialects competently. To expect failure, to have an idea that the nonstandard dialect student is language deficient, is to effect failure. Implicit in the expectation that students can learn is care that they do learn. Thus the attitude and expectation of the classroom teacher are two of the most critical factors for student achievement.

Reading experience is very important for the nonstandard dialect student. To promote effective reading, teachers need to read to and with students often. Research supports the significant and special contribution of reading to growth in oral language and reading skills per se. Classroom teachers need to consider another point. For students with dual cultures, books and stories need to reflect life as multicultural or their effectiveness will be diminished. (See Brooks, 1985, for suggestions.)

Here's a law of teaching it might help educators to bear in mind: The number of mistakes in a student paper is eternally proportionate to the number of new expressions attempted and the number of new points of view that are expressed.
– Brian Barabe,
English Journal

In writing instruction, the real problem is not how to teach minority students or students with any nonstandard dialect but how to teach writing. As Greenberg notes: "Logic and rhetorical ability are aracial" (1984). Most students, regardless of dialect, don't know how to write academic discourse. They lack experience, and the problems which beset them are related to audience, purpose, and context. Since the aim in teaching writing is competence in meeting a variety of demands in these areas, the focus is not on dialect differences. It is, rather, on developing these students' capacity to adapt written language for multiple uses. Thus, it is no different from writing instruction for any student. Similarly, usage and syntax drills isolated from students' diagnosed language problems are a waste of time. It should be noted that the dialect features which turn up in student drafts (e.g., omission of the past tense marker, the possessive or plural forms of nouns, and a lack of subject–verb agreement) are not limited to nonstandard dialect speakers (Brooks, 1985). Increased reading and writing in whole discourse will better enhance writing proficiency than a packet of drills.

More generally, teachers need to know culturally relevant methods of instruction (e.g. use of groups, peers, observation) and alter the classroom to make it more compatible with diverse cultural needs. Awareness of patterns of turn–taking, eye contact, and so forth is also important. In some American Indian cultures, for example, the system for regulating talk is very different from that of the classroom. Similarly, some Indian or Asian children do not compete for the attention of an adult or call attention to themselves. Thus, the socialization practices of the culture are not compatible with the school culture. Teachers who have culturally diverse classes must make adjustments if their students are to achieve academic success.

What Can Administrators Do?

District and building administrators will support their teachers through

- a commitment to understanding linguistic differences and cultures represented within their schools (hiring minority personnel).
- devoting staff time to a deeper understanding of dialects, of cultural patterns and their implications for instruction (dialogue with parents, leaders of minority communities).
- a multicultural focus in the school as a whole.
- funding for teacher resources

Suggestions for Parents

What can parents do to improve their children's language? Parents can

- build a world of words at home: read to children, discuss stories, TV, verbally explore experiences, accompany actions with talk (e.g., a running monologue while changing diapers).
- provide rich and varied life experiences which elicit children's responses and focus the parents' developmental echoes (e.g., child: "Doggie run!" adult: "Yes the doggie is running.").
- encourage children to move through a variety of language settings, (e.g., taking them to libraries, promoting free reading and writing, directing their TV viewing).
- promote thinking strategies and problem solving during children's play in both the world of things and the world of words.
- monitor school assignments and homework to be certain skill sheets and workbooks do not take the place of authentic language activities.
- see that children spend time writing and receive gifts that promote language use (e.g., journals, pens, stationery).
- support good teachers and the professional development of the school staff.

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BEST COPY AVAILABLE

Literature

3

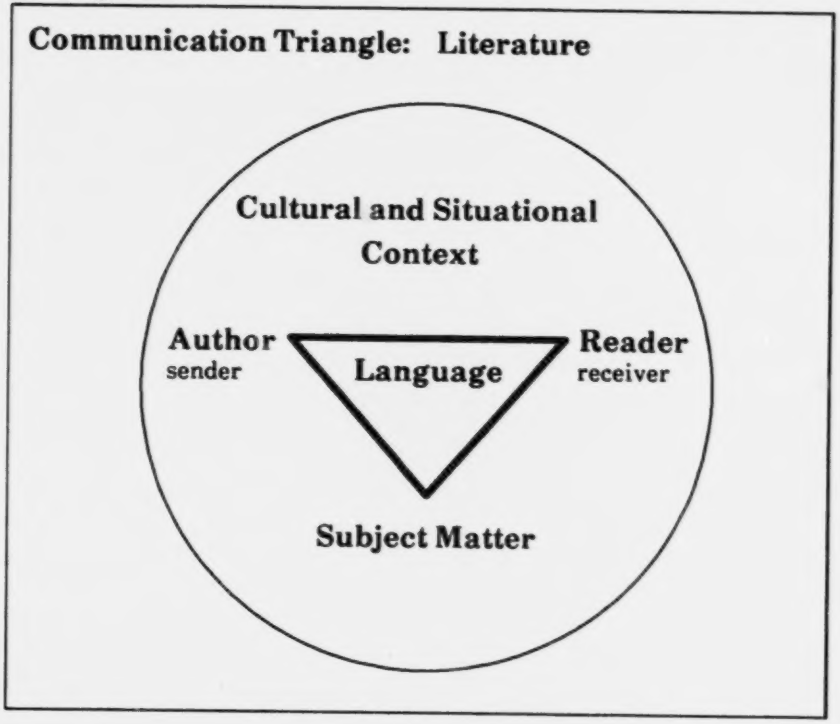
Framework for Literature Study
Basic Concerns of a Literature Program
Literature Program Goals
Teaching Literature
Literature Scope and Sequence
Selecting Literature
Evaluation
Exemplars
Suggestions for Parents

Framework for Literature Study

> *Literature is the verbal expression of the human imagination and one of the primary means by which a culture transmits itself.*
> – Essentials of English, NCTE

The communication approach may be applied to literature as well as to other areas of language arts: the *author*, as *sender* of the message, communicates with the *reader*, the *receiver* of the message, about the *subject matter*. The meaning derived from each literary encounter depends upon the *cultural and situational context* influencing both the author and the reader. Thus, every reader experiences a work of literature somewhat differently from the experiences of the author or of any other reader. What the reader brings to the text is as important as the text itself. In this dynamic, interactive process approach to literature, the reader, by bringing personal background and knowledge to the literary experience, takes as active a role in determining the message as does the sender (Purves and Beach, 1972). *A Guide to Curriculum Planning in Reading* develops fully this model of reading as an interactive process.

■ Figure 4



Communication Triangle: Literature

A literature program based on this communication model will fit naturally within a curriculum emphasizing real language use, for it will take into account the components of the communication process. It defines literature in light of the role played by all components—the reader, the author, the language, the subject matter, and the context.

Literature instruction has frequently emphasized one element at the expense of others: the historical approach emphasizing context, the biographical highlighting the author, the formalist focusing on language and literary form, and so on. For the past several decades, approaches to literature have often been based on the formalist, or "new criticism" approach, which views the text as central to the process of literary analysis. More recently, however, literature educators and reading researchers have attempted to restore the reader as a key element in the creation of a literary work.

Louise Rosenblatt's transactional view of literature has been particularly useful in this regard. She views reading not as a passive activity in which the reader receives the meaning from the text but as an active, dynamic process by which the reader and the text interact to create the literary work (1978). Like a score which becomes music when performed by a musician, a text becomes "a poem" only when "performed" by a reader. Rosenblatt also differentiates between nonaesthetic, or *efferent* reading, and *aesthetic* reading on the basis of the reader's focus of attention during the reading event. The purpose during efferent reading relates to what will remain after the reading—information to be acquired or a solution to a problem. In aesthetic reading, the focus is on what happens during the actual reading event. Most reading of literature is at some point on a continuum between aesthetic and efferent reading, depending upon the text and the reader's purpose. In assigning literary selections, we may inadvertently discourage students from enjoying the aesthetic response by emphasizing the "information" they are to carry away from the experience. During the first reading of any selection, students should be encouraged to enjoy the literary work. Analysis of it may follow.

Basic Concerns of a Literature Program

In considering the needs of individual students as we plan the literature program, we begin by considering literature's traditional role as one of the humanities, offering students opportunities to know themselves as human beings.

By providing stimulus to the imagination, the intellect, and the emotions, literature serves as a means of integrating personal experiences. Literary works provide encounters with new places, different time periods, and a wide variety of people, male and female, representing the rich mosaic of ethnic and minority groups. Vicariously through reading and responding to a wide array of selections, students grow in knowledge and understanding as they ask themselves fundamental questions that humans have asked through the ages.

> *Reading makes possible the living of thousands of lives instead of only one.*
>
> *– G. Robert Carlson*

Reading good literature also provides opportunities for students to respond aesthetically, to consider and appreciate the beauty of high-quality literature, both past and present. The aesthetic response is closely related to awareness of the beauty and rhythm of our English language; consequently, good literature serves as a model and a stimulus to language growth. Through reading and listening, students gain in mastery of the language, acquiring an "ear" for the forms and the vocabulary of our written language.

In building upon these traditional views of literature learning, however, we find it helpful to look closely at the students themselves, their strengths, weaknesses, interests, and values. The 1979-80 National Assessment of Educational Progress (NAEP) placed reading and literature in a larger context, considering how students think, respond, and write when asked to read a variety of selections. The report of the results of the testing of the nationwide sample of 9–, 13–, and 17–year–olds identified as its most significant finding the fact that "while students learn to read a wide range of material, they develop very few skills for examining the nature of the ideas that they take away from their reading. Though most have learned to make simple inferences about such things as a character's behavior and motivation, for example, and could express their own judgments of a work as "good" or "bad," they generally did not return to the passages to explain the interpretations they made" (1981). Responses were short and superficial, showing little evidence of problem–solving or critical–thinking skills.

These results were interpreted by the staff of the NAEP to be a reflection of current practices in instruction and testing. The classroom model of teacher–dominated discussion, eliciting brief answers from many students, may be effective in the elucidation of literary passages, but it provides little opportunity for individuals to practice the skills of analysis, interpretation, and evaluation. Testing formats dominated by multiple choice and fill–in–the–blank items reinforce this pattern.

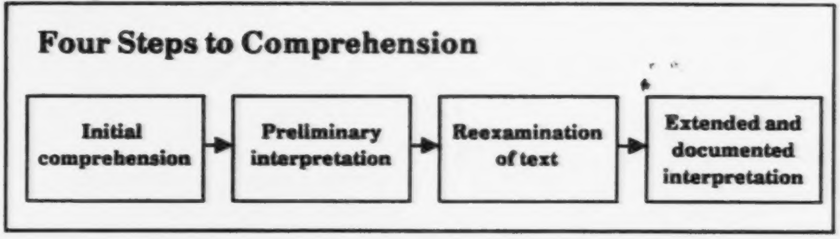
Other major findings of the NAEP include the following:

- Students were more able to discuss their personal reactions than to analyze the passage itself. They tended to focus on content or action rather than on mood, character, or theme.
- Response patterns of 13– and 17–year–olds were similar both in kind and in quality, with neither group supporting or explaining their judgments.
- Between 1970 and 1980, the 17–year–olds' responses became more like those of the 13–year–olds, with both groups becoming less likely to interpret and more likely to make unsupported value judgments about the passage.
- Students like reading less as they get older.
- They prefer TV to books; movies to either.
- They see the value of reading primarily as a source of information, not as a cultural, aesthetic, or personally meaningful experience.

> *When I am reading a*
> *book, whether wise or*
> *silly, it seems to be alive*
> *and talking to me.*
> *–Jonathan Swift*

If students are to profit from the literature program, teachers on all levels will consider the central role played by pleasure and meaning as motivating factors. The results of the NAEP indicate that these factors have not generally been acknowledged by students in thinking about literature. A good literature program extends the experiences of reading, viewing, and listening for pleasure to complement the overall language-learning goals. It also recognizes that students respond to nonprint media and that incorporating these media into the language arts curriculum enhances student learning and sophistication in the many forms of communication. If we expect students to grow in the ability to comprehend, interpret, and evaluate literature, we can begin that process by building on their strength: immediate, personal responses. A four-step model of comprehension and interpretation has been developed by the NAEP and is shown in figure 5.

Figure 5



Four Steps to Comprehension

Initial comprehension
Preliminary interpretation
Reexamination of text
Extended and documented interpretation

In short, teachers will seek to provide more opportunities for students to build upon the immediate personal response by writing and discussion based upon their reading.

The NAEP goes on to list the following recommendations for administrators and teachers to integrate the literature program with other language and thinking skills.

What Can Administrators Do? *

If students are to learn to engage in the kinds of extended inquiry and careful examination of evidence and opinions required in this assessment, the school administration must create an environment in which such inquiry is possible and valued. There are a number of aspects of the program that should be examined.

The testing program. Tests are a direct reflection of what is valued by the school. If teacher-made tests, as well as standardized examinations, rely exclusively on short-answer formats, the message will be clear to teachers and students alike. Essay questions that require students to explain their points of view should be a regular part of any testing program.

If you believe everything,
you'd better not read.
– Japanese proverb

Writing in the subject areas. The kinds of reading, writing, and thinking skills stressed in this assessment are relevant in all areas of the curriculum. Teachers of all subject areas should be encouraged to include writing tasks as part of their courses, not to teach "writing" but to further learning of subject-area concepts. If writing is relegated only to the English class, it may seem of little importance to most students.

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* From the 1979–1980 National Assessment of Educational Progress.

Quality of life is directly tied to our ability to think clearly amid the noise of modern life, to sift through all that competes for our attention until we find what we value, what will make our lives worth living.
– Reading, Thinking and Writing: *NAEP*

Systematic writing instruction. In addition to being required to explain their ideas and interpretations in a variety of subject areas, students need to be shown a variety of problem-solving and critical-thinking strategies. Instruction in such skills should be systematic rather than accidental, as part of the curriculum in English.

Institutional support for teachers. Incorporating new writing and discussion tasks into the curriculum is time consuming, both in planning new activities and in reading the papers that result. Lower class sizes, released time or the provision of aides can help teachers manage the extra load.

Inservice training. Most teachers have had no systematic training in the teaching of writing and thinking skills. The inservice program should provide opportunities for work in this area, for teachers of English as well as of other subjects.

What Can Teachers Do? *

The results of this assessment of reading, thinking, and writing skills suggest that in many schools, instructional activities overemphasize immediate and sometimes superficial interpretations at the expense of more extended explanations and analyses. Various aspects of the instructional program need to be examined.

Discussion periods. Does the pattern of discussion allow individual students to state and defend their opinions? Or is the emphasis on developing a shared understanding under the teacher's guidance and direction? Small group discussion may be needed to provide each student with opportunities to state and defend interpretations and opinions without using disproportionate amounts of class time.

Writing activities. Do students have regular opportunities to write at some length? Or does most written work focus on relatively short responses to study questions or worksheets? Students at all ages can be asked to explain their judgments, though over the course of the school program the emphasis may shift from explaining personal reactions toward more formal analysis of texts and their meanings.

That a student should read more books *with satisfaction may be set down as one objective; as a second, he should read books with* more satisfaction.
– James Britton

Problem-solving strategies. Do students have an opportunity to learn a variety of ways of analyzing a text in order to find evidence for their judgments? The most consistent weakness found in the present assessment centers on students' apparent lack of systematic approaches to such tasks. In order to overcome this weakness, they need instruction in alternative approaches and practice in applying these alternatives in response to different texts and questions.

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* From the 1979–1980 National Assessment of Educational Progress.

Textbooks. What kinds of reading, thinking, and writing skills are stressed by the textbooks you are using? Can students working with the study questions provided stop after stating an initial opinion? Or do they have to find and organize evidence in support of what they have said or written?

Literature Program Goals

A school district's literature program serves a variety of purposes ranging from academic growth to personal development. Students who are introduced to the world of literature can become intrinsically motivated to continue to explore, to develop competence, and to become more confident, able thinkers, readers, speakers, and writers (Moss, 1984). The goals of a quality K–12 literature program include experiences designed to

- develop students' lifelong habit of reading.
- enable students to recognize, analyze, interpret, and evaluate literary works.
- encourage students to gain insight into themselves and others.
- develop student skills in responding orally and in writing to varied forms of literature.
- provide students with increased understanding of their culturally diverse, pluralistic heritage, including recognition of the relationship between a literary selection and the author's culture.
- foster student language growth and provide models of writing.
- teach students literary forms and conventions as a means of appreciating and reacting to literature.

How Do Students Respond to Literature?

> *Every reader reads himself. The writer's work is merely a kind of optical instrument that makes it possible for the reader to discern what, without this book, he would perhaps never have seen in himself.*
> *–Marcel Proust*

Most students want and need to think and talk about what they have read. Teachers using a developmental or structured literature lesson will want also to provide ample opportunity for students to respond much more freely to the literature read (Purves, 1972). The teacher's main role is one of questioning and cultivating response rather than one of teaching critical principles (Applebee, 1978).

Class activities reflect the students' development stages moving from concrete to formal operations, from narration to analysis to generalization and understanding (Applebee, 1978), always within the framework of their previous experiences and present interests. Purves suggests responses that include recreating or performing, valuing, generalizing, evaluating, interpreting, relating, discriminating, and describing (Purves, 1972). Classifying the types of comments people make in responding to literature, Purves and Beach (1972) describe a system useful in designing assignments.

Descriptive: retelling the story, naming the characters, listing the media used in illustration

Analytic: pointing to the uses of language, structure, or point-of-view in the work

Classificatory: placing the work in its literary historical context

Personal: describing the reader's reactions to the work and the emotions and memories that have been evoked

Interpretative: making inferences about the work and its parts, and relating the work to some way of viewing phenomena (e.g., psychology)

Evaluative: judging the work's merit on the basis of personal, formal, or moral criteria

As students mature they will increase their knowledge and understanding about the forms and conventions of literature. Literature uses a wide variety of special forms such as the short story, lyric poetry, and the essay; special literary techniques include irony, figurative speech, and meter, among others.

The literature program at all levels should provide opportunities for students to experience and respond to the unique language of literature. As they grow in learning, they will not only recognize literary forms and conventions, but understand how they contribute to the meaning of literary selections and enrich appreciation.

How is the Literature Program Organized?

The study of literature can be organized in a variety of ways. Each has advantages and disadvantages, and no single pattern is best for all grades and situations. Indeed, we recommend that students have some experiences with each organizational pattern sometime during their school years. Even the teacher who utilizes a single basic anthology in upper grades can vary the organizational pattern during the year by planning units based on different approaches.

Some approaches to reading, such as the historical/biographical and psychological, while worthy in their own goals of imparting knowledge or understanding are not really studies of literature and, therefore, are not included in the following examples of organizational patterns for teaching literature:

Chronological surveys are often utilized in upper-level high school courses. American, British, or world literature courses often focus on developing understanding of literary movements, significant works, and well-known authors.

Genre or a "types arrangement" may be achieved by setting up units based on literary types such as the short story, poetry, drama, comedy, tragedy, mythology, or mass media.

Thematic units focus on a single idea or theme such as conflict, love, or individualism. Such themes may be drawn from history, social concerns, or philosophical issues.

Topical arrangements, closely related to thematic organization, may be organized around topics of interest such as animals, sports, and medicine.

Project-oriented units may be developed to allow combining elements of the language arts. A drama unit, for example, might involve study of drama culminating in producing a play. A unit of poetry and story reading could be undertaken as preparation for producing and publishing student writing.

Literary source organization utilizes selections from different cultural backgrounds and geographical areas. World and American literature, literature of various subcultures and regions, including Black, midwestern, or New England literature, are examples of this approach to literature study.

In any arrangement, the teacher, aided by enthusiasm, creativity, and access to multiple materials, must plan and organize carefully to accomplish the goals identified for a specific group of students.

How Are Literary Works Approached?

Teachers may use different approaches to literature depending upon their perspective of the purpose of literary study. Alan Purves and Dianne Monson (1984) identify three important rationales for teaching literature which have emerged over the past two centuries, each of which may result in different selections and activities being used in the classroom:

Historical or **imitative** structure identifies literary excellence, often providing a force for national, and social cohesion. Programs or courses based on this approach utilize selections and standards of excellence of the past, bringing students in touch with common concerns of the human race or of a nation or group.

Analytic structure focuses on the development of students' critical faculties as well as on their abilities to comprehend, analyze, and respond to the works studied. Various schools of literary criticism have as a common element the emphasis of structured inquiry.

Generative or **psychological** structure deals with the transaction between the reader and text. Louise Rosenblatt (1978) identified the teacher's role in this approach as one of "improving the individual's capacity to evoke meaning from the text by leading him to reflect self–critically on this process."

Whether children develop a deep and lasting commitment to reading is strongly influenced by whether they view reading as something imposed on them from the outside, or as something they help to create.
– Bruno Bettelheim

While each of the three approaches or structures emphasizes a different aspect of the reader's transaction with the text, they may be used jointly in a district's literature program. However, this requires careful planning of the curriculum which may require keeping several questions in mind (Purves and Monson, 1984):

- What should students read?
- What skills do we want students to learn?
- What attitudes about reading and books do we want them to develop?

Ideas from teachers, curriculum coordinators, parents, and students will be beneficial in deciding what emphasis or balance is best for their particular community or group of students.

Literature Scope and Sequence

The scope and sequence model of literature experiences shown in table 2 considers the range of literature program goals and the developmental stages of students. Children move from one stage to the next at different ages and each successive developmental stage subsumes the previous levels. Likewise, many of the activities identified for one level may be carried out successfully at another level.

Table 2

Scope and Sequence Model/Literature

An effective literature program provides opportunities for students to

Level	Enjoy Works of Literature	Interpret Literary Works	Gain Insight Into Self and Others
Preprimary	Listen to stories Look at story pictures Read simple stories Browse through the library Watch story films Attend children's theater Attend library story hour	Talk about stories, pictures, films *Who is it about?* *What happens?* *What is seen?* *What are the colors, sizes, shapes of objects?*	Relate self to story, picture, or film *What would I do . . .?*
Primary	Read literary works together in class Listen to stories, poems Watch films Use library Attend children's theater Become acquainted with classics of children's literature	Talk about literary work *Who is it about?* *What happens?* *When and where does it take place?* Discuss characters	Relate self to literature *What would I do . . .?* *What do I think about . . .?* Discuss literary work *How do people feel?* *What do they learn?*
Intermediate	Read literary works silently and aloud Use film and other audio–visual media Attend theater Pursue interests in books Use the library Listen to stories, poems Study children's classics and award–winning books	Discuss why an author would write a work; why in this way	Relate self to literary work Relate one literary work to another Differentiate fact and opinion, cause and effect Discuss motives of characters, results of human actions
Middle/ Junior High	Read literary works silently and aloud Use film and other audio–visual media Attend theater Pursue interests in books Use the library Read classics and high quality young adult books	Discuss motives of characters; results of human actions Discuss why an author would write a work; why in this form	Relate self to literary work Relate one literary work to another Discover and distinguish fact and opinion, cause and effect, motive and result, fantasy and reality
Senior High	Read a wide variety of literary works Use audio–visual media Attend theater Pursue interests in books Extend interests through books Use the library Read classics and other quality books	Analyze the author's purpose Discuss, orally or in writing, characterizations and plot development	Relate self to literary work Relate one literary work to another Discover and evaluate fact and opinion, cause and effect, motive and result, fantasy and reality

Respond to Literary Works	Understand Cultural Heritage	Grow in Knowledge and Use of Language
Pantomime story, poem Draw a picture Retell a story Find pictures Create a collage Compare and contrast illustrations of work	Relate story, poem, picture, film to own life and to surrounding world *I feel like . . .* *I have seen . . .*	Use words and pictures to understand story Retell story preserving reasonable sequence Enjoy and repeat poetic language Strengthen understanding of known words Learn new words
Dramatize story, poem Write about work Draw pictures Create a collage Compare illustrations Discuss in group Stage a play that was read	Relate literary work to self, family and friends, school and community *I feel like . . .* *I remember . . .* *I have seen . . .* *When I was . . .*	Retell story preserving sequence Identify characters and setting Relate illustrations to story elements Notice and repeat poetic or unusual uses of language Expand vocabulary
Illustrate the literary work Create a sequel or variation on a story Prepare a related speech Give interpretive reading Create story, poem	Relate literary work to self, family and friends, school and community, local, state, and world news of day	Compare different versions of a story Recognize and try to employ poetic/unusual uses of language Expand vocabulary Experiment with various poetic and story forms Begin to recognize figurative language
Compare written and visual version of selections Emphasize writing responses: creative writing, essay writing Change form of literary work: story to play, poem to essay Dramatize parts of selections	Relate literary works to self, family and friends, school and community, local, state, and world news of day, historic persons and events	Recognize story elements: plot, characterization, setting, theme Gain familiarity with various literary forms of prose and poetry Learn types and structure of a variety of literary works Relate content to literary form Recognize and respond to literary features and conventions
Emphasize writing responses: imaginative writing, informative writing, persuasive writing Create a play or film Critique print and visual forms of a selection	Develop perspectives for viewing works of literature: individual, community, national world, and historical	Gain familiarity with major types of literature, both prose and poetry Learn about themes common in various types and periods of literature Study about major literary movements, styles, and significant writers Recognize various literary devices such as figurative language, symbolism, and imagery Employ criteria and methods for evaluating a literary work

Selecting Literature

We need not burn books to kill our civilization; we need only leave them unread for a generation.
– Robert M. Hutchins

For each age group, an effective literature program takes into account careful consideration of students' interests and maturity in planning the curriculum. Pupil interest is essential because it is inextricably bound to the students' desire and willingness to read. Understanding of what is read is greatly enhanced by utilizing this interest in addition to linking the reading to the students' personal world and experiences.

Reading patterns of interest have been identified showing that literary tastes develop in a gradual, predictable way (Carlsen, 1979). While chronological age is of primary importance, physical and emotional development, sex, and cultural background all influence student reading preferences. As students mature, "decentering" occurs as students break away from their egocentricity to new, broader points of view (Moffett, 1983). Literature selections both facilitate and reflect this expansion of one's perspective.

All students enjoy reading literary works in which they can become personally involved. Teachers may determine student interests and levels of maturity by using various activities and techniques including the following:

- observation checklists
- interest inventories and attitude surveys
- informal conversations and interviews
- creative dramatic activities
- student writings and pictures
- school and community library records of student reading
- discussions of current news, movies, and television programs

Sources identifying literary selections are virtually inexhaustible. Booklists of recommended readings are available from many sources, and they vary depending upon the compiler. The Cooperative Children's Book Center in Madison provides extensive bibliographies of recommended books for children and young adults. The Wisconsin and National Councils of Teachers of English, the American Library Association, and various professional journals also provide similar recommendations as well as reviews of materials. Popular booklists available from NCTE include the following:

Adventuring with Books: A Booklist for Pre-Kindergarten – Grade 6. Dianne L. Monson, editor.

Black Literature for High School Students. Barbara Dodds Stanford and Karima Amin, editors.

Books for You: A Booklist for Senior High School Students. Donald R. Gallo, editor.

Guide to World Literature. Warren Carrier and Kenneth Oliver, editors.

High Interest—Easy Reading: For Junior and Senior High School Students. Hugh Agee, editor.

Literature by and about the American Indian: An Annotated Bibliography. Second Edition. Anna Lee Stensland, editor.

Reading Ladders for Human Relations. Eileen Tway, editor.

Your Reading: A Booklist for Junior High and Middle School Students. Jane Christensen, editor.

Outstanding literary selections are identified yearly as recipients of various literary awards including the American Book Award, Caldecott Medal, Child Study Children's Book Award, Council of Interracial Books for Children Award, The Golden Kite, Laura Ingalls Wilder Award, and the Newbery Medal. The Horn Book's Honor List of Children's Books, the Library of Congress Children's Books, and Classroom Choices: Books Chosen by Children are among the selective annual lists which may be useful in identifying excellent books. Additional sources of book reviews and awards are listed in the reference section, p. 64. The expertise of the school librarian is an important resource in matching students with books they want and are able to read.

What Interests Young Readers?

Literature is one resource unequaled in value for accomplishing many of the goals of educational programs for young children. It is important that parents and teachers make library experiences a part of children's lives, especially very young children who are unable to read by themselves (Cullinan and Carmichael, 1977).

Children's literature ranges from traditional classics including nursery rhymes and folktales to contemporary, historical, and multicultural selections of fiction and nonfiction. Storytelling, wordless picture books, picture storybooks, concept books which help children develop the ability to generalize, poetry and songbooks, as well as easy-to-read books provide young children with a rich introduction to literature. They also serve as stimulus for related activities contributing to strong motivation for leading children into reading (Cullinan and Carmichael, 1977).

We need not be concerned that many preschoolers and some primary-level children do not always differentiate between fact and fiction in the literature they encounter. This may, in fact, provide a powerful mode for extending the relatively limited experience of young children, enabling them to relate to a broader range of people, places, and things encountered in their literature (Applebee, 1978).

Let us assume that entertainment is the sole end of reading; even so, I think you would hold that no mental employment is so broadening to the sympathies or so enlightening to the understanding.
– Cicero

What Motivates Older Students to Read?

Older students, G. Robert Carlsen predicts, will continue to find reading an important part of their lives, if

- they are given time to read.
- they are surrounded with reading materials within their spectrum of reading interests.
- they read within a supportive, nonthreatening situation.
- they can share their reading experiences.
- they have readily available reading matter.

A man ought to read just as inclination leads him; for what he reads as a task will do him little good.
– Samuel Johnson,
Boswell's Life of Johnson

Young people read mainly for experience—the opportunity to know and feel the lives, times, and conditions of other people near and far, then and now. Though adolescent readers often want to read books that speak to them of problems they are experiencing, older adolescents tend to move slightly away from this intense interest in self and begin to focus on broader human issues and concerns (Carlsen, 1979).

Literature for middle/junior high and high school students includes materials specifically written for young adults as well as books, stories, and poems intended for general adult audiences. The skilled teacher will select, and help maturing students identify for themselves, suitable works of literature based on student age, ability, and interests.

It is especially important to recognize that teenage interests need to be nurtured since these students are still passing through reading phases reflecting growth and change in their literary tastes, just as growth and change is taking place in their physical bodies.

What Constitutes Literature?

At different stages of their lives, students should have opportunities to explore the widest possible range of literary topics: animal stories, adventures, mysteries, science fiction, fantasy, humor, sports, family life, romance, personal growth, social movements, biographies, history, and science. As readers mature, they are able to explore stories and patterns of behavior which are further and further removed from their immediate experiences (Applebee, 1978).

Many parents and teachers are often disturbed to find that, no matter how excellent the literary guidance students have, many young readers go through a period of reading and enjoying what might be called popular literature. Comic books, juvenile series books, formula adventure stories and romances share common characteristics including ease of reading, escapism, and the appearance of literary sophistication. Subliterature, including juvenile series and other patterned literary selections, may make an important contribution in extending students' interests to encompass adolescent novels, young adult and adult literature, and classics (Carlsen, 1979).

While many literature selections will be identified by the teacher, ample opportunity should exist for students of all ages to select materials for their own reading, viewing, and listening. In developing teaching plans, teachers will want to include *required*, *guided*, and *free reading* activities.

Literature study is enhanced by the use of more than printed materials. Records and tapes, films and filmstrips, dramatic presentations, computer software such as interactive fiction programs, and radio and television programs make important contributions of expanding students' literary horizons. As part of an augmented or enriched literature program, students need instruction and experiences to develop skills in becoming critical consumers of diverse media now used to convey literature.

> *The joys of adventure, the delight in the beauty of the world, the intensities of triumph and defeat, the self–questionings and self–realizations, the pangs of love and hate . . . these are the province of literature.*
> *– Louise Rosenblatt*

How Important is a District Selection Policy?

Each school should have written policy identifying criteria and procedures for staff members to use in selecting instructional materials, including literature selections for classroom use and library materials for individual student use. The policy should include provision for recommendations to be made through shared decision making of professionally trained staff members and identification of selection criteria such as:

- overall purpose
- relationship to total curriculum
- timeliness and/or lasting value
- quality of the writing or production
- merit of the author/artist/composer/producer
- format

While such a selection policy will minimize problems, it cannot assure elimination of challenges to the use of some literature selections. A carefully developed procedure involving several levels of appeal will, however, assure that petitioners may express their views with minimum disruption to the educational program. The Department of Public Instruction can provide assistance to any school district desiring to develop such policies. (See the Critical Issues section on censorship, p. 224.)

Evaluation

Evaluating a school district's literature program is not an easy task since the program goals are often difficult to measure. Nevertheless, an effective program includes a carefully planned curriculum with provisions for adequate resources, sufficient time to plan and to read, skillful, thoughtful instruction, and attention to student learning. Table 3, p. 53, contains a checklist that a district could use to evaluate its program.

In terms of student learning outcomes, an effective literature program helps readers learn to respond to works of literature. These responses, which may be mental, emotional, intellectual, sensory, or physical, are not easy to evaluate since each response results only from creative, usually internalized, activity on the part of the individual reader (Rosenblatt, 1976).

As teachers attempt to assess learning outcomes, we recommend that they consider Purve's and Rippere's (1968) elements of student responses:

Engagement-involvement, or the ways the writer indicates he or she has experienced the literary work or its various aspects

Perception, or the ways in which a reader looks at the work

Interpretation, or the attempt to find meaning in the work

Evaluation, or judgments about the work based on either personal or objective criteria

Purves and Monson (1984) suggest a few simple questions that may establish a general framework to help teachers judge their literature programs:

- How much do the students read? (Keep a running reading record for each student.)
- What do the students read? (Encourage breadth.)
- How well do they read? (Check student comprehension of the text.)
- How well do they articulate their responses to a text? (Encourage complete, supported responses.)
- How much do students enjoy their reading? (Establish a vital, exciting classroom climate.)

A wise question is half of knowledge.
-Lord Bacon

At each stage of development, students will learn to respond to the text in an increasingly controlled, increasingly valid or defensible manner (Rosenblatt, 1978). This does not mean, however, unanimous student agreement or acceptance of the teacher's interpretation of the literary selection.

Despite difficulties involved in measuring essentially personal reactions to literature, a school district may use a checklist such as that in table 3 to evaluate, to some degree, student growth.

Table 3 ■

Program and Student Evaluation/Literature

The Program	Yes	No	At Times
Curriculum and Resources			
The literature program makes available a wide variety of quality print and nonprint materials that appeal to students of different ages, interests, and ability levels.			
The program includes classics as well as contemporary selections.			
Ample time in the curriculum is provided for students to enjoy these materials.			
The school library is well supplied with materials that reflect cultural diversity.			
Library time, both structured and browsing time, is built into the regular program as an essential part of the curriculum.			
Teachers have the time and the flexibility to evaluate materials for use in classrooms, to formulate questions to develop student understanding, and to create interesting and enjoyable means for eliciting student responses.			
The study of literature is viewed both as an end unto itself and as a springboard for developing listening, speaking, reading, and writing skills.			
Instruction			
Teachers preview materials, making an effort to select those that provide the best learning opportunities for the individual class or student.			
In selecting literary works for study, teachers consider the age, interests, and ability levels of the students who will use the selections.			
In formulating questions about any material, teachers give special attention to encouraging students to employ the higher cognitive skills.			
In presenting any literature lesson, teachers guide students to increase and develop their reading, writing, speaking, and listening vocabularies.			
In devising varied and enjoyable means for students to respond to literary work, teachers require that students develop speaking, listening, creative dramatic, writing, and thinking skills.			
In preparing lessons about a literary work, teachers endeavor to find as many different renderings of the work as possible so that students can compare and contrast various illustrations, attitudes, and events of the same literary piece.			
Teachers provide students with opportunities to explore literature through books, audiovisual materials, drama, and art.			
Teachers read aloud to students on occasion at all grade levels.			
In planning lessons, teachers provide many opportunities for all students to use, to browse, and to enjoy the library.			

Table 3 (continued)

Program and Student Evaluation/Literature

The Student	Yes	No	At Times
Preprimary Student			
After hearing or watching story, can retell it, preserving sequence of events			
Can identify the characters and tell something about each of them			
Can describe what is happening in a picture			
Shows growth in listening vocabulary			
Shows growth in speaking vocabulary			
Primary Student			
After hearing, watching, or reading story, can retell the story, preserving sequence of events			
Can identify and describe characters			
Can relate when and where story takes place			
After hearing or reading a poem, can relate what the poem is about			
Shows growth in listening vocabulary			
Shows growth in speaking vocabulary			
Shows growth in reading vocabulary			
Shows growth in writing vocabulary			
Intermediate Student			
Demonstrates ability to read, aloud, texts suitable for age and ability			
Demonstrates ability to read, silently, texts suitable for age and ability			
In reading a literary work, understands the characters, events, and descriptions (setting)			
Reads and understands simple narrative and lyric poems			
Recognizes basic literary structure and conventions character plot setting rhyme meter			
Notices unusual and/or poetic uses of language			
Shows growth in the vocabularies of listening speaking reading writing			

The Student (continued)	Yes	No	At Times
Middle/Junior High School Student			
Demonstrates ability to read, silently, texts suitable for age and ability level			
Demonstrates ability to read, aloud, texts suitable for age and ability level			
Understands characters in a given literary piece			
Understands events, sequence of events			
Understands setting and its effects upon characters and events.			
Understands idea of theme			
Demonstrates ability to discover simple themes			
Shows knowledge of different types of literary works			
Can delineate structure of basic works in variety of literary genres			
Recognizes figurative and/or poetic language			
Shows growth in the vocabularies of listening speaking reading writing			
Senior High School Student			
Demonstrates ability to read, aloud, texts appropriate to age and ability level			
Demonstrates ability to read, silently, texts appropriate to age and ability level			
Understands characters and shows ability to evaluate their actions, etc.			
Understands events, the concept of plot			
Understands setting, its effects on character and plot development			
Understands the concept of theme, can identify theme(s) in a given work			
Demonstrates knowledge of a wide variety of literary types			
Recognizes a variety of literary genres			
Reads in a variety of literary genres			
Understands and appreciates figurative and/or poetic language			
Shows growth in the vocabularies of listening speaking reading writing			

Exemplars

Students need "thoughtful engagement" in literature activities. Arthur Applebee and Judith Langer (1984) cite several characteristics of instructional interaction critical to the success of such learning tasks:

- student ownership
- appropriateness of the instructional task
- supportive instruction
- shared responsibility
- internationalization

The following exemplars for early primary, intermediate, middle/junior high, and high school students include opportunities to integrate literature experiences with listening, speaking, creative dramatics, and writing activities. Literature study is unique in its opportunity to integrate language arts activities, and as Eileen Tway (1984) indicates, no resource for teaching the language arts can compare with a collection of excellent library books.

Using Book Illustrations to Develop Literacy

Level: Primary

Language skills emphasized: Listening, speaking

Purpose: To encourage students to develop visual literacy through the study of book illustrations. To help students to translate what they have learned visually into spoken language.

Materials: At least three differently illustrated versions of any children's classic story. For example, the teacher may choose three differently illustrated books retelling "Cinderella" or any other classic tale.

Procedure: Teacher reads the story to the children and they talk about it, considering who it is about and what happens. Teacher and students look at three different but high quality illustrations of the same character, object, or event, and determine what they see—colors, shapes, objects—and what is happening in the pictures. Teacher and children compare and contrast the different pictures. The children relate the pictures to their own lives: "Sometimes my face looks like that when . . . ." Teacher and children evaluate the pictures they have described, indicating which picture they prefer and why. (Adapted from "Book Illustration: Key to Visual and Verbal Literacy" in *Using Literature in the Elementary Classroom*, edited by John D. Stewig.)

Necessary Background Knowledge: None

Evaluation: Did the children describe accurately and with clarity what they saw in the pictures? Did they notice and describe the similarities and differences in two pictures illustrating a common theme? Did the children voice a preference for one of the pictures and tell why they prefer that picture?

Humorous Poetry

Level: Intermediate
Language skills emphasized: Listening, speaking, reading, writing
Purpose: To encourage students to listen to and enjoy the sounds of well written humorous/nonsense verse. To help students visualize and understand its vivid and unusual imagery.
Materials: A number of humorous or nonsense poems gathered from children's poetry collections.
Procedures: Teacher reads poems to the class and they talk about the selections' content, action, and setting. Teacher and students discuss why an author writes poems like these. Stress the fun aspect. Teacher and students discuss the sensory images in the poems. Teachers and students compare and evaluate the poems. Each student chooses one favorite poem or section of a poem to prepare and practice for a reading before the class. Teacher and students listen to the recitations and together discuss images. Teacher and students discuss images in their own lives. Students fashion their own images into pieces of descriptive nonsense writing. As a further challenge, the teacher may want to encourage students to write their images in verse. Students share their own imagery with classmates. (For help in creating a writing lesson and ideas for sharing student writing, see the Writing section of this guide.)
Necessary background knowledge: Knowledge of five senses
Evaluation: Did students recognize and understand the sensory images in their selections? Did each student recite a selection, preserving, to a reasonable extent, the rhythm of the poem? Did the students create original sensory images using their own experiences and imaginations? Did the students share their images with classmates?

Responses to Literary Themes

Level: Middle/Junior High School
Language skills emphasized: Listening, reading, writing, speaking
Purpose: To read to students, providing both a listening experience and a quiet time of reading enjoyment; to explore literary concepts of theme, point of view, and setting; to examine the concept of stereotyping; to use reading as a springboard to writing.
Materials: Fiction: *Crossfire* by Gail Graham, *The Two of Us* by Claude Berri. Fiction for independent reading. Nonfiction for independent reading (e.g., *Night* by Elie Wiesel, *The Diary of Anne Frank*), especially for advanced students.
Procedure: Read one of the two novels to the entire class. *Crossfire* is particularly effective; five class periods will be needed. Students do not take notes. Encourage good listening skills. Stop reading periodically and point out, discuss, the dual point of view in the novel, the setting and its effect on the characters, and the building of theme. Also discuss stereotyping and ask students to supply examples from the novel.

At the completion of reading, review the basics: plot, points of view, setting, and theme. Have students respond in writing to questions that ask them to apply their knowledge of the novel to the concepts.

Writing assignments should be varied, allowing for individual preference and sophistication. ***Examples***: (From *Crossfire*) Discuss the theme of this story. What is Gail Graham saying to us about people, about war? Support your idea through examples from the story. What is stereotyping? Why is it dangerous or foolish? Use examples from the story to explain. What were your feelings at the end of the story? Explain why you felt that way. (From *The Two of Us*) In what ways is Claude wiser than some of the adults? Why do you think it is true that children sometimes prove wiser than adults? Give examples. Discuss the importance of the idea when Claude says, "When I was little, Mickey the Tailor explained to me that we're not alone, that other people exist and that happiness is shared."

Imaginative writing could utilize the dual (opposing) points of view or stereotyping. Similarly, students could act out scenes from the novel.

Encourage students to continue reading independently. Have a collection of fiction and nonfiction for young readers *in the classroom*. Prepare individual writing assignments.

Evaluation: Understanding of literary concepts; exploration of ideas in written form; use of examples to support ideas.

A Study in Ethnic Literature

Level: High School

Language skills emphasized: Reading, speaking, listening

Purpose: To encourage students to understand and appreciate the contributions of ethnic cultures to the American literary heritage. To aid students in reading independently with understanding. To give practice in research skills.

Materials: Books with ethnic flavor.

Procedure: With the teacher's help, students select appropriate books of ethnic literature. They may wish to choose authors who share their own ethnic backgrounds. Students use the library to find biographical information about the books' authors. Students find information about the ethnic group represented in the books they are reading. They should be particularly concerned with contributions of that group to American culture. Students read their books. Using their knowledge of the author, the ethnic group, and the book, students prepare a five to ten minute oral presentation for the class, emphasizing the contributions of the ethnic group to American culture. The student should read short passages from the book to illustrate points.

Necessary background knowledge: An understanding of America's role as a "melting pot" of various cultures.

Evaluation: Did each student select, read independently, and understand the work of an author who represents an ethnic American tradition? Did students discover information about the life and times of their selected authors? Did they find information about the contributions of the ethnic group to American culture? Did they present coherent oral presentations effectively utilizing the fruits of their reading and research?

Suggestions for Parents

How can parents help children appreciate literature? Parents can

- let children see them reading and let their children hear them discussing books.
- read and/or recite nursery rhymes and simple poems for children. Sing songs with the children. Help little children to create stories from wordless picture books.
- speak distinctly and correctly with children, using words that will stretch their vocabularies. Encourage children to repeat these words.
- listen to children relate events that interest them or tell an imaginary story.
- establish a family story hour in which parents and children read and enjoy good books together. Revive the old-fashioned bedtime story—especially for small children.
- encourage children to read aloud to parents, grandparents, and other admiring adults.
- talk to children about a story. *Who did what? Why do you suppose he/she did this? What would you have done?*
- help children to obtain their own library cards and make regular trips to the library.
- purchase a number of books for children, if possible, and provide a personal space to shelve their collection.
- limit children's television viewing and monitor carefully the content of shows children watch. Set aside time for family viewing of special classic stories shown on television or in the theater. Let children know that the film or play is an adaptation of a written story. Try to obtain the book and encourage children to read it.

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Communication Skills: Listening

4

Listening as Communication
Basic Concerns of a Listening Program
Listening Program Goals
Listening Scope and Sequence
Evaluation
Exemplars
Suggestions for Parents

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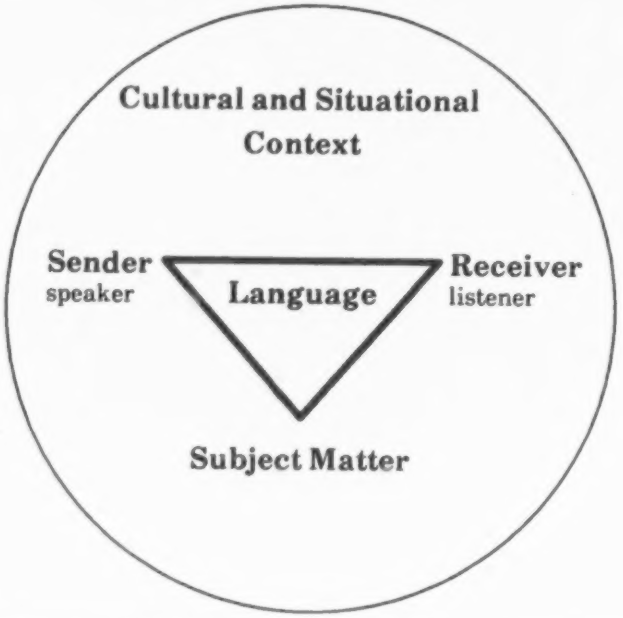
Listening as Communication

The listener receives an oral communication about some subject encoded in a language by a speaker. The entire act takes place within a cultural context. The success of the communication depends upon proper functioning of all elements of the communication. In this section of the curriculum, we are concerned with optimal preparation of listeners to perform their part of the total act.

Figure 6

Communication Triangle: Listening



We recognize that communication acts have several purposes, each focusing more or less upon one of the five elements of the communication model:

- *Expressing* feelings focuses on the speaker who initiates the communication.
- *Ritualizing* focuses on the cultural context within which the communication occurs.
- *Imagining* focuses on the language or the message itself.
- *Informing* focuses on the subject matter underlying the communication.
- *Controlling* focuses on the listener upon whom the communication is intended to have some effect.

Nature has given man
one tongue but two ears.
– Diagenes Laertius

A listener should be able to recognize which purpose motivates a speaker in order to place the communication in its proper perspective. By the same logic, listeners should be aware of their purposes in listening.

In her book, *Listening*, Sara Lundsteen observes that "...the best listener in any group is the one who most consistently, in the least time and in the greatest variety of circumstances, most closely approximates the speaker's meaning in the widest variety of spoken material."

To achieve this goal, the listener brings to the communication act a certain level of intelligence, language facility, background knowledge, awareness of speech registers and contextual influences, thinking strategies, kinesic understanding, and motivation (Samuels, 1984). Some of this the listener acquires without specific training but by simply being human and practicing that most human act, communication.

Basic Concerns of a Listening Program

Why Teach Listening?

Listening is both the most used and the least understood of all communication arts. We spend approximately 45 percent of all communication time and as much as 57 percent of school instruction time in listening (Brieter, 1957; Wolvin and Coakley, 1979). Listening is the primary language art. Our very knowledge of language depends upon it. We learn to speak by hearing others speak; those raised in linguistically impoverished environments do not learn so rapidly. Reading depends on, among other things, an ability to discriminate sounds. Writing depends on both speaking and reading and, ultimately, on listening. To learn effective listening is, therefore, of the greatest importance. However, until recently, few colleges offered courses in listening. As a result of this curricular gap, few teachers feel confident about teaching their students to listen although they unanimously endorse the importance of it.

We can begin to prepare ourselves to teach listening by clearing up several misconceptions about it.

- Listening is *not* the same thing as hearing. A student whose hearing on audiometer tests is excellent may still fail as a listener. Hearing is physiological; listening is largely cognitive and psychological.
- Listening is *not* entirely a verbal act; only 7 to 30 percent of it is (Birdwhistell, 1970; Mehrabian, 1968). Successful listeners must recognize and interpret variations in pitch and stress on syllables and words, and placement of pauses. They must observe body position and movement, facial expression, and application of distance conventions. They must be knowledgeable in the context of the interaction.
- Listening does *not* mean agreeing. Parents and teachers often chastise students for not listening when what they really mean is that the students have not agreed with what they have heard. One can receive a message,

Know how to listen and
you will profit even from
those who talk badly.
–Plutarch

attend to it, and remember it and yet not agree with it. Agreement is an evaluative judgment not inherently linked to listening.

- Listening is *not* single purposed. We may listen critically, aesthetically, informatively, empathically, and formulaically. One's listening purpose will determine which listening competencies are most important in each communication experience.
- Listening *can* be taught. Hundreds of studies over the past several decades have demonstrated this (Devine, 1982). The natural inclination to listen can be developed by proper instruction.

How Should Listening be Taught?

Listening is a receptive skill as opposed to an expressive one. As such, it is similar to reading although it has certain exclusive features. Because the text is not usually available to the listener for review and reflection, he or she must depend to a greater extent on memory. The task force recommends a gradual development within six areas that embrace the features exclusive to listening as well as those shared with reading.

Of the 80 percent of our waking hours we spend communicating, about half of that time is spent listening. Yet, looking at our school experiences, education concentrates on reading, writing, speaking, but neglects listening.
- Sperry Corporation

- *Perceiving and discriminating verbal and nonverbal cues.* A listener must be able to distinguish among various sounds and signals, recognizing those that are important to communication and those that are irrelevant and distracting.
- *Attending to verbal and nonverbal cues.* Listeners must develop a listening "set" which will allow them to focus on those signals perceived as relevant.
- *Assigning meaning.* Listeners must draw upon what they have learned to assign meaning to the selected signals.
- *Evaluating.* Having decided upon the intended meaning, listeners must decide upon the accuracy, effectiveness, significance, and propriety of the message.
- *Responding.* Listeners must respond according to their evaluation of the message in order to provide feedback and strengthen communication.
- *Remembering.* Listeners must apply short term memory to obtain the entire message. They must draw upon their long term memories to give them the data needed to assign meaning and to evaluate, as explained above.

Listening instruction requires a scope and sequence (Devine, 1982). The scope and sequence on p. 72–73 is somewhat arbitrary. Experts do not agree upon an absolute hierarchy of skills. Many of the competencies within the six areas identified develop concurrently. However, some structure is essential to ensure that we teach all important competencies. It would be fair to say that most perceiving, discriminating, and attending skills develop first, while evaluation skills come somewhat later. We will suggest the competencies within each of four levels—primary, intermediate, middle/junior high, and senior high—teachers should focus on at each level. We assume that at each of the later levels students and teachers will review and reinforce those competencies introduced at earlier levels.

Listening Program Goals

An effective listening program has clear goals toward which both teacher and students can aim:

- To enable students as listeners to recognize a speaker's purpose (expressing feeling, ritualizing, imagining, informing, controlling)
- To enable students to recognize their own purposes in listening (assessing the feelings of others, participating in ritual, imagining, gaining information, analyzing the intentions of others).
- To enable students to develop the listening set necessary for effective listening.
- To encourage students to use verbal and nonverbal cues in the interpretation of oral communication (kinesics: body language; proxemics: space, distance; paralanguage: stress, pitch, and juncture). See Speaking section for greater elaboration.
- To enable students to comprehend and remember significant oral messages.
- To prepare students to understand and implement oral instructions as intended by a speaker.
- To enable students to evaluate oral messages for accuracy, effectiveness, significance, propriety, and persuasive structure.
- To provide students with a variety of listening sources and purposes.
- To develop the skill of giving constructive feedback.
- To encourage students as listeners to respect and tolerate the free speech of others.

> ***Nothing increases the respect and gratitude of one man for another more than when he is heard exactly and with interest.***
>
> *–R. Umbach*

Barriers to Effective Listening

Several conditions within the communication act can serve as barriers to effective listening. The language arts instructor should be aware of those conditions (adapted from Galvin, 1984):

- Failure to expect meaning. Students sometimes are so accustomed to hearing sound and conversation that they fail to realize that careful listening can result in meaning—something they can use.
- Noise interference in the listening environment.
- Unfamiliarity with the code: vocabulary, syntax, intonation, visual cues of kinesics and proxemics.
- Lack of script. The listeners do not have the necessary background in the subject being discussed to make sense of the communication.
- Prejudiced listening. The listeners shut out what they don't agree with. They spend time planning rebuttal instead of listening.
- Tuning out difficult explanations or complex ideas. The listeners decide that they cannot understand.
- Premature dismissal of subjects perceived as uninteresting. This condition arises from listeners' desire to be entertained or from a judgment about what is personally interesting.

- Finding fault with speaker's delivery or appearance. This condition involves stereotyping and snap judgment.
- Ego–speaking. The listeners prepare their responses rather than listening to others. They want to be the center of attention.

Appropriate Classroom Climate for Listening

Establishing the proper listening set is perhaps the most important feature in successful listening instruction. It can eliminate or reduce the effect of the barriers noted above. The following suggestions for classroom ground rules will provide the proper environment for that set (adapted from Galvin, 1984).

> *There are certainly situations in the classroom where receptive listening and a following silence are more eloquent testimony of satisfaction than any comment could be.*
> *–James Britton*

Teachers may inform students that

- the teacher will present assignments once clearly with appropriate volume and will not repeat again.
- the teacher will not repeat student comments during classroom discussion; students will listen to each other or miss the information.
- all class members (teacher and students) will attend to any speaker with eyes and ears, being careful to respect cultural differences in this regard.
- when discussing controversial subjects, class members will be able to summarize another's position before disagreeing.
- teacher will sometimes give tests orally with no repetition of questions.
- students will learn to listen with a pencil (take notes).
- teacher and students will encourage appropriate feedback.

Listening Program Goals

Table 4 attempts to define five developmental listening stages in children. It indicates the listening skills that must be focused on at each stage. The preprimary child receives no formal listening instruction. We encourage the primary child to become increasingly interactive. We expect the intermediate child to become more analytical. We help the middle school child focus on aesthetic listening, realizing that we must also increase analytical skills to make this possible. We hope to enable the senior high student to be an empathic listener, realizing again the need for more sophisticated analytical skills and understanding that some students will never develop truly empathic sensitivity. The competencies or objectives established for each of the four instructional levels are somewhat arbitrary, as we have indicated. We emphasize again that students are never completely into or out of any of the five listening stages. This scope and sequence simply indicates the competencies we might focus on at each level.

Following table 4 is an expanded scope and sequence that provides more detail on listening skills for each grade level.

Table 4

Scope and Sequence Model/Listening

Level	Perceive and Discriminate	Attend	Assign Meanings
Preprimary	Sounds in the natural environment Enjoys own sounds	To: sounds in the environment For: pleasure	Happens upon meaning (accidental). Senses relationships
Primary	Meaningful language sounds (segmental phonemes)	To: content of spoken language For: information	Expects meaning Recognizes main ideas, supporting ideas
Intermediate	Senses emotional language--hidden content (suprasegmental phonemes)	To: content of spoken message For: making judgments	Seeks meaning of a particular nature Recognizes organizational patterns, transitions
Middle/ Junior High	Senses artistic uses of language, sounds, etc	To: content of performance For: aesthetic enjoyment	Seeks meaning at metaphoric level Recognizes stylistic devices
Senior High	Senses feeling in paralinguistic sound and nonverbal cues	To: paralinguistic and nonverbal cues For: Understanding and empathizing with others	Recognizes nuance of meaning in similar words, situations, nonverbal cues Recognizes emotional appeals

Evaluate	Respond	Remember
Distinguishes new from familiar	Spontaneous reactions (uncontrolled)	Pleasures/pains (accidental)
Distinguishes significant from insignificant, reality from fantasy	Intentional feedback (controlled)	Retains intentionally numbers, names, messages, feelings Begins note–taking
Distinguishes fact/opinion, logical/ illogical	Questions speaker	Searches memory for details to relate to newly heard data Refines note–taking skills
Distinguishes literal/ figurative, topical/ universal, trivial/ artistic	Provides feedback to elicit a specific gratifying response	Draws upon and visualizes past experiences and performances as a base for comparing current experience
Distinguishes biased/objective, sincere/insincere, authentic/ phony	Encourages self–disclosure in others Gives supportive feedback	Searches memory for concepts and feeling patterns to relate to disclosures of others

Scope and Sequence Model/Listening: Expanded

Primary Grades
Focus: Interactive Listening

- I. Perceives and discriminates
  - A. Consciously discriminates sounds in the environment
  - B. Recognizes warning sounds
  - C. Perceives close/far, loud/soft, harsh/pleasant
  - D. Perceives the direction of sound
  - E. Discriminates between significant language sounds
    - 1. segmental phonemes
    - 2. blends
    - 3. prefixes and suffixes
    - 4. sound substitutions and omissions
    - 5. number and tense
  - F. Recognizes unusual or striking word order.
- II. Attends
  - A. Focuses on significant sound
  - B. Visualizes what is heard
    - 1. identifies with characters in stories or plays
    - 2. places self in story or play
  - C. Develops listening set
    - 1. expects meaning
    - 2. keeps quiet
    - 3. ignores distraction
    - 4. widens interest
  - D. Recognizes listening as a source for information
- III. Assigns meaning (interprets)
  - A. Recognizes main idea
  - B. Recognizes supporting details
  - C. Inferences—determines the meaning of words from context
  - D. Summarizes or rephrases
  - E. Recognizes the multiple meanings of some words
- IV. Evaluates
  - A. Judges for accuracy
  - B. Distinguishes significant from insignificant
  - C. Distinguishes reality from fantasy
  - D. Recognizes right of speaker to disagree
- V. Responds
  - A. Follows directions accurately
  - B. Gives feedback intentionally (controlled)
  - C. Demonstrates empathy by imitation
  - D. Gives appropriate feedback
  - E. Reacts visibly to rhythmic patterns and moods in music
  - F. Follows directions to change level, size, speed, and direction of movement

- VI. Remembers
  - A. Extends immediate recall for series of numbers, lists of items, etc.
  - B. Learns to extend long term recall of data successfully
  - C. Begins simple note-taking
  - D. Takes phone messages and repeats accurately

Intermediate Grades
Focus: Analytic Listening

- I. Perceives and discriminates
  - A. Discriminates emotional and unemotional language
    - 1. intensity
    - 2. rate of delivery
    - 3. volume
    - 4. use of highly charged language
  - B. Infers emotional state from emotional language
  - D. Discriminates between spontaneous and scripted acting
- II. Attends
  - A. Attends to group dialogue to weigh quality of contributions
  - B. Predicts later content
  - C. Rehearses ideas being heard
  - D. Listens beyond plot of story or play
  - E. Expands attention span for listening
  - F. Notes internal and external factors that affect attention
  - G. Focuses on sounds against background noise
  - H. Attends to senses other than visual and aural
- III. Assigns meaning (interprets)
  - A. Listens with variety of purposes
  - B. Recognizes and remembers main points
  - C. Recognizes patterns of organization
    - 1. sequence
    - 2. order of significance
    - 3. spatial order
    - 4. climactic order
    - 5. comparison and contrast
  - D. Understands classification, generalization
  - E. Relates senses to words
  - F. Recognizes transitions
  - G. Infers nature of characters from dialogue
- IV. Evaluates
  - A. Respects ideas from other cultures, ages, etc.
  - B. Distinguishes
    - 1. fact from opinion
    - 2. logical from illogical
    - 3. fact from inference
    - 4. sense from nonsense
    - 5. information from persuasion

   - C. Makes value judgments
   - D. Recognizes propaganda
- V. Responds
   - A. Questions the speaker
   - B. Controls emotions
   - C. Gives appropriate feedback
- VI. Remembers
   - A. Relates new material to known
   - B. Searches memory for details to apply to new situations
   - C. Refines note-taking

Middle/Junior High
Focus: Aesthetic/Analytic Listening

- I. Perceives and discriminates
   - A. Perceives the effects of silence
   - B. Perceives and discriminates between voices, dialects, accents
   - C. Discriminates language use of different cultures
   - D. Achieves pleasure from sound, movement
   - E. Discriminates differences in film, TV, stage productions
- II. Attends
   - A. Attends to get pleasure/enjoyment
   - B. Attends to pitch, stress, juncture as they add to stories, plays (oral)
   - C. Focuses on single stimulus
   - D. Avoids daydreaming
   - E. Detects differences between oral and written language
   - F. Becomes aware of player–audience relationship
- III. Assigns meaning (interprets)
   - A. Makes inferences from tone and inflection
   - B. Recognizes jargon, time-bound language
   - C. Interprets analogy
   - D. Senses theme
   - E. Seeks meaning at metaphoric level
   - F. Recognizes stylistic devices
   - G. Infers meaning
   - H. Recognizes dramatic conflicts
- IV. Evaluates
   - A. Distinguishes
      - 1. literal/figurative
      - 2. topical/universal
      - 3. trivial/artistic
      - 4. abstract/concrete
   - B. Makes aesthetic judgments
   - C. Detects cultural and social values in oral literature
   - D. Enjoys puzzles/mysteries
   - E. Interprets imagery
   - F. Suggests alternative resolutions to stories, plays

V. Responds
   A. Responds to speakers rather than to one's own emotions
   B. Gives audience feedback to stimulate performer
   C. Responds to aesthetic feelings
   D. Responds to nonverbal cues

VI. Remembers
   A. Draws upon and visualizes past experience to compare to current ones
   B. Draws upon and visualizes past performances to compare to present ones

Senior High
Focus: Empathic/Analytic Listening

I. Perceives and discriminates
   A. Perceives feelings and attitudes in paralinguistic and nonverbal cues
   B. Discriminates among various feelings expressed by paralinguistic and nonverbal cues
      1. pitch (inflection)
      2. stress
      3. juncture
   C. Perceives proxemic reality

II. Attends
   A. Attends to paralinguistic and nonverbal cues
   B. Attends to proxemic reality
   C. Plans response
   D. Avoids faking attention
   E. Accepts emotionally difficult material

III. Assigns meaning (interprets)
   A. Recognizes relationship of cause/sign
   B. Recognizes nuances of meaning in similar words, situations, nonverbal cues
   C. Recognizes emotional appeals
   D. Recognizes value of ritual communication
   E. Recognizes psychological appeals
   F. Recognizes stereotyping
   G. Recognizes consequences

IV. Evaluates
   A. Distinguishes
      1. bias/objectivity
      2. sincere/insincere
      3. authentic/phony
   B. Distinguishes between content and delivery in oral messages
   C. Detects assumptions held by speaker
   D. Detects origins of speaker's point of view
   E. Withholds agreement/disagreement

F. Detects what speaker and listener have to gain/lose
G. Distinguishes between one's own likes and dislikes and aesthetic merit of dramatic production

V. Responds
  A. Gives feedback without taking control
  B. Responds nonargumentatively
  C. Responds without emotional overtone
  D. Withholds preparation of response until speaker is finished
  E. Listens empathically
  F. Discerns one's own needs as a listener
  G. Encourages self-disclosure in others
  H. Gives supportive feedback

VI. Remembers
  A. Increases one's short and long term memory
  B. Searches memory for concepts
  C. Searches memory for feeling patterns to relate to disclosure of others

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Evaluation

Because most humans develop some listening comprehension skill, we take listening for granted. We assume that students are progressing satisfactorily. However, if we believe that listening skills can and should be taught, we must evaluate student achievement to determine whether our programs are successful.

Several commercial, norm-referenced tests are available to measure listening achievement. These tests are suitable for program evaluation. They will measure growth in overall student achievement over a specified period of time. They are not intended to measure individual student achievement for placement purposes.

A wise man will hear
and will increase
learning.
– Proverbs 1:5

Criterion-referenced tests measure a student's ability to perform specified tasks; such tests are not readily available for listening skills. Having identified the listening skills we hope students will develop in our classes, we must devise instruments to determine whether they do so. These tests should meet several criteria. They should

- measure the students' ability to listen rather than read, speak, or write.
- measure the nonverbal as well as the verbal aspects of listening.
- be mindful of program goals so that they are not lost in the measurement of isolated skills.
- measure the competencies being taught rather than those that may develop later.

Even the most carefully developed testing instruments will not fully measure the ability of a student to listen critically, aesthetically, or empathically. Therefore, a comprehensive evaluation of listening will have to include informal as well as formal measures. Because informal instruments depend partly on observing emotional responses to listening, we must remember that such evidence is affected by the emotional control of the observed and the observational skills and biases of the observer. Checklists and coding procedures allow us to collect relatively objective and thorough data while observing students in group situations. We can construct successful ones if we know what we are looking for. This fact highlights the importance of a carefully planned curriculum. Examples of informal instruments can be found in Lundsteen (1979). These can easily be modified to meet the needs of the local curriculum.

Informal listening inventories, similar to reading inventories, indicate the level of complexity in oral communication that students can successfully comprehend. They consist of a scale of increasingly difficult passages. The students continue to listen to these passages until they can no longer paraphrase and/or answer questions about them. The teacher can also evaluate student comprehension by listening to their paraphrases of less formally arranged oral messages and by asking questions based upon the paraphrases.

By using a variety of evaluation tools, we minimize the weaknesses inherent in any one of them. Until commercial sources become more involved in the teaching of listening, school districts may have to construct some of their own evaluation programs. An effective listening program has certain characteristics; table 5 lists characteristics present in such a program. The table also lists expected student outcomes from an effective listening program.

Table 5

Program and Student Evaluation/Listening

The Program	Yes	No	At Times
Provides instruction in each of six basic competencies at all levels (perception and discrimination, attending, assigning meaning, evaluating, responding, and remembering).			
Is sequential within each area to stimulate growth and ensure instruction in all competencies.			
Emphasizes the five purposes a speaker may have in communicating: expressing feelings, ritualizing, imagining, informing, and controlling. (See the Speaking section for further explanation of these purposes.)			
Reveals the importance of nonverbal cues in assigning meaning in oral communication.			
Emphasizes the listening competencies throughout the programs of the school district.			
Measures the success of instruction by evaluating students' ability to meet its objectives.			
Provides opportunity for various kinds of active verbal response on the part of students both during and after listening (Pearson and Fielding, 1982).			
Provides a variety of listening experiences from a wide variety of sources to enable students to practice what they learn.			
Embraces direct instruction in listening strategies to make students conscious of good listening habits.			

The Student	Yes	No	At Times
Recognizes the speaker's purpose.			
Chooses and uses a listening strategy that best fits the purpose in a listening situation.			
Listens quietly, attentively, and politely, resisting common barriers to effective listening.			
Recognizes the barriers to effective listening.			
"Listens" with the eyes, as well as the ears, noting and interpreting proxemic and kinesic cues.			
Uses strategies to improve long term memory.			
Uses strategies to improve short term memory.			
Evaluates oral messages for accuracy significance effectiveness propriety			
Makes judgments consistent with above evaluation.			
Adjusts listening strategies to fit the communication situation source occasion format			
Gives appropriate feedback to speaker, eliciting the best that speaker has to offer.			
Respects and tolerates, while not necessarily agreeing with, the ideas, beliefs, and opinions of others.			

Discriminating Pairs

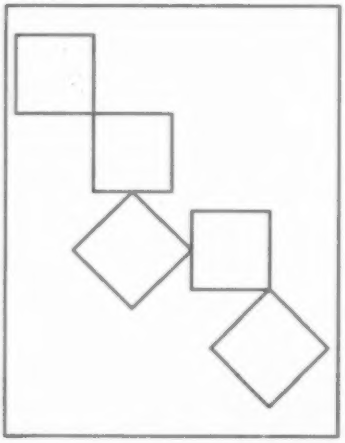
Level: Primary
Language skills emphasized: Listening, speaking
Purpose: To give students practice discriminating between similar speech sounds.
Materials: Pairs of similar-sounding words which are familiar to students.
Procedure: Teacher reads pairs of words such as those following, being careful to articulate them very carefully. Teacher calls for a volunteer to use the first (or second) word in a sentence. In order to do so, the student will have to have discriminated correctly between the two similar sounds.

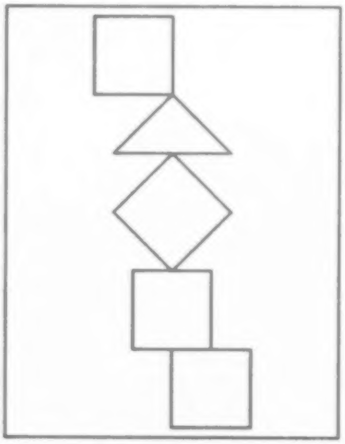
cash–catch
bird–beard
graft–craft
switch–swish
send–sent
sallow–shallow
though–throw
seeing–ceiling
medal–metal
burrow–borrow
down–drown
world–whirled

Necessary background knowledge: Students must be familiar with the meanings of the words making up the pairs.
Evaluation: Do students provide sentences that indicate correct discrimination of sound?

One and Two-way Communication

Level: Intermediate
Language skills emphasized: Listening, speaking
Purpose: To demonstrate the importance of feedback and questioning to achieve effective communication.
Materials: Two large cards bearing the following designs:





(Note that the second design is more difficult. This is to compensate for the fact that the students will have seen one design and will have the general idea.)

Procedure: Teacher selects a student and gives him or her a card bearing a design. The student is to instruct the rest of the class in drawing that design on their own papers. They may ask no questions as the instructions are given. The student instructor stands where he or she cannot see or be seen by the students who are following the instructions. This constitutes one-way communication. When instructions are completed and students have produced their designs, the teacher shows them the original design. They compare their own designs to the original. Then the activity is repeated using a second design. This time the student instructor faces the students. They may ask questions which may be answered. Again the students compare their designs to the original. The results should be strikingly better. The teacher will conduct a discussion about this experience, pointing out the superiority of two-way communication. (Adapted from *Wisconsin Alternative Curriculum Design*, Wisconsin Department of Public Instruction.)

Necessary background knowledge: None

Evaluation: Do the designs improve significantly the second time around? One can easily devise a point system for evaluating the designs. A point can be given for each part of the design that is shaped correctly, is in the correct position, and is in correct juxtaposition to other parts. Such a point system makes the improvement between designs one and two more susceptible to measure.

Oral Interpretation Evaluation

Level: Middle/Junior High

Language skills emphasized: Listening, speaking, reading

Purpose: To evaluate oral performances.

Material: Printed lists of the seven skills of appreciative listening. Copies of the selections to be read aloud.

Procedure: A guest reader presents a short program of appropriate prose and/or poetry previously read by the students. After the performance the class discusses their responses in terms of the seven skills of appreciative listening:

- —listening to visualize
- —listening for speech rhythm
- —listening for the speaker's style
- —listening to interpret character from dialogue
- —listening to recognize tone and mood
- —listening to understand the effect of speaker or reader vocal qualities and physical action
- —understanding effect of the audience on the listener's own responses

Some questions might include: Did listeners enjoy the performance? Why? What were the reactions of the listeners to the reader? How did student responses differ? (Adapted from Wolvin and Coakley.)

Necessary background knowledge: None
Evaluation: Do students' comments during discussion give evidence of having applied the seven skills of appreciative listening?

Interview Analysis

Level: High School
Language skills emphasized: Listening, speaking, writing
Purposes: To help students recognize the role of ritual in a typical communication situation. To give students practice in interpreting nonverbal cues. To prepare student to "hear" unspoken feelings expressed in a typical communication situation.
Materials: None
Procedure: Teacher invites the principal or another administrator to interview him or her in a typical job interview situation. The teacher may decide to invite another teacher to serve as interviewee. Students note those aspects of the interview that are ritualistic. They look for and interpret nonverbal cues exhibited by both interviewer and interviewee. They attend to the feelings evident but not expressed. The interview is followed by a discussion in which the role players may be asked to take part. Finally students are asked to write a page of advice for students who are facing job interviews. Later these papers may be used to develop an article for the student newspaper. (Adapted from *Wisconsin Alternative Curriculum Design*, Wisconsin Department of Public Instruction.)
Necessary background knowledge: Students must be familiar with kinesics, proxemics, and other nonverbal aspects of communication. They must have been introduced to ritual as one of the purposes of communication.
Evaluation: Can students distinguish between the informative and ritualistic aspects of the interview? Are they able to see any value in the ritual? Do they recognize and correctly interpret patterns of kinesic behavior? Can they identify any distance conventions affecting the interview? Do they recognize feelings that are not directly expressed? Do their writings show that their observations transfer into practical advice?

Suggestions for Parents

How can parents help promote effective listening? Parents can

- model the listening behavior they expect from their children; ask questions about things which interest them and listen attentively to their answers, responding appropriately as necessary.
- read aloud to children often, repeating the stories and poems they request as often as they want to hear them.
- take children to performances suitable to their age level and establish a listening expectation.

  - Be quiet when people are performing or speaking as a courtesy to them and to other listeners.
  - Respond appropriately to the performance.
  - Watch as well as listen to the performer.
- have spoken language records available, especially dramatizations and popular stories read aloud by professional readers. Children need to listen without the usual image of the television set, enabling them to develop their own ability to visualize.
- speak clearly to children; establish a policy of not repeating things again and again.
- encourage children to play listening games such as "Simon Says." (Several electronic games on the market require the player to memorize and reproduce increasingly longer sequences of various tones. Any game that requires stretching the memory is useful.)

References

Basic Listening Skills. Springfield, IL: Illinois State Board of Education, 1982.
The authors provide a rationale for teaching listening, a kindergarten through twelfth grade sequence of listening skills and sample activities.

Birdwhistell, Ray. *Kinesics and Context.* Philadelphia: University of Pennsylvania Press, 1970.
A thorough discussion of the role of kinesics in the overall communications context.

Devine, Thomas. *Listening Skills Schoolwide: Activities and Programs.* Urbana, IL: National Council of Teachers of English, 1982.
Pulls together theory, research finding, and descriptions of successful classroom experiences. Many specific ideas.

Farrell, M. and S.H. Flint. "Are They Listening?" *Childhood Education* 43 (May 1967).
Makes use of common experiences and simple games involving sound to teach discrimination among sounds. Focuses on listening for a purpose.

Galvin, Kathleen. *Listening by Doing.* Lincolnwood, IL: National Textbook Co., 1984.
Intended for use by secondary students, this book has excellent theory supported by numerous activities.

Lundsteen, Sara W. *Listening.* Urbana, IL: National Council of Teachers of English, 1979.
Perhaps the most thorough and accessible discussion of listening theory, evaluative procedures, and applications in teaching listening.

Mehrabian, A. *Nonverbal Communication.* Chicago: Aldine Publishing Company, 1972.
Scholarly treatment of theory and research in nonverbal communication.

Moffett, James and Betty Jane Wagner. *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.* Boston: Houghton Mifflin, 1976.
Integrates listening with the other language skills in what is one of the most readable and influential of language arts texts for teachers.

Curriculum Report: Speaking/Listening, Much Used, Little Taught. National Association of Secondary School Principals, December 1984.
Aimed at secondary school principals, this book contains recommendations of the Speech Communication Association on minimal speaking and listening competencies for high school students.

Oregon Listening Curriculum, Primary and Intermediate Units. Oregon Teaching Center, 239 North 4th Street, Redmond, Oregon.
An activity listening program for students at two levels—primary and intermediate. Contains tapes, booklets, and other materials.

Pearson, P. David and Linda Fielding. "Research Update: Listening Comprehension." *Language Arts* (September 1982).
Pulls together recent research on listening. Makes recommendations for teaching based on research.

Ridge, Alice. "A Listening Curriculum." (Unpublished curriculum partially developed for the University of Wisconsin Extension, Madison).
A scope and sequence of listening skills with suggestions for activities at various grade levels.

Samuels, S.J. "Factors Influencing Listening: Inside and Outside the Head." *Theory Into Practice* (Summer 1984).
Examines the internal and external influences on listening success. Goes beyond the strictly verbal aspects of communication.

Sperry Corporation. *How Important It Is to Listen.* New York: Sperry Corporation, 1980.
Basic information, graphically presented. Companion pamphlet, "Your Personal Listening Profile," allows self-evaluation of listening skills and includes a bibliography of print and nonprint resources.

Wiemann, Mary and John Wiemann. *Nonverbal Communication in the Elementary Classroom.* Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1975.
First section develops theory of nonverbal communication, including relationship of verbal to nonverbal. Second section gives specific activities for achieving communication objectives.

Wisconsin Alternative Curriculum Design in Basic English/ Communications Skills. Grades 9 and 10 (2 vols.). Madison: Wisconsin Department of Public Instruction, 1981.
An integrated curriculum in speaking, listening, reading, and writing. Each grade level contains twenty-five lessons integrating the four language arts skills.

Wolff, Florence, et al. *Perceptive Listening*. New York: Holt, Rinehart and Winston, 1983.
A college text with excellent activities and a fine teachers' manual.

Wolvin, Andrew and Carolyn Coakley. *Listening Instruction*. Urbana, IL: Speech Communication Association and ERIC Clearinghouse on Reading and Communication Skills, 1979.
First section contains brief review of listening theory and research. Second section presents ideas for achieving specific listening objectives.

Communication Skills: Speaking

5

Speaking as Communication
The Five Communication Situations
Speaking Program Goals
Speaking Scope and Sequence
Approaches to Teaching Speaking
Evaluation
Speech and Drama
Exemplars
Suggestions for Parents

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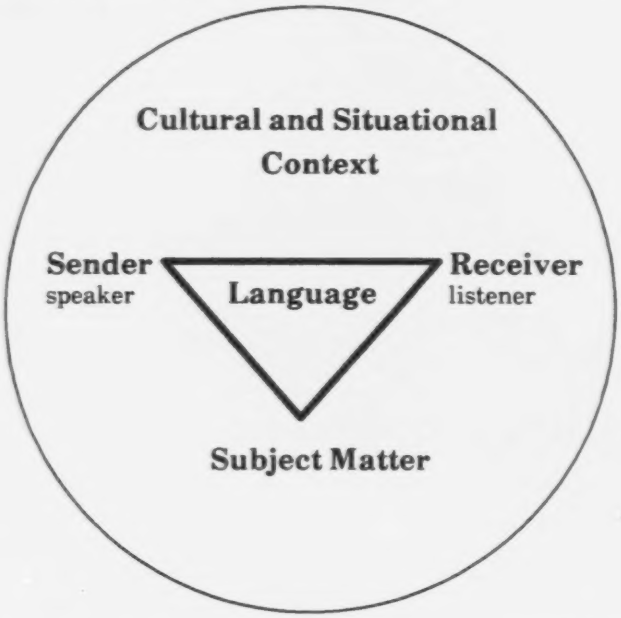
Speaking as Communication

Speaking, like all the language arts skills, is communicative. People speak to communicate, to interact, to elicit a response. In all speaking, people draw from themselves to express their thoughts and feelings about subject matter to influence listeners. Speaking, in short, is language in action in its most common form.

Figure 7

Communication Triangle: Speaking



How Have We Been Teaching Speaking?

In the beginning was and is the spoken word. At the beginning of language communities, at the beginning of linguistic competence, at the beginning of the child's development is the speaking skill.
–John Modaff & Robert Hooper

A wealth of research indicates that instruction in speaking is not only important in itself but also highly influential in the development of other language arts competencies; yet instruction in speaking traditionally has been ancillary rather than central. Many school districts have fragmented it and inadequately incorporated it into the language arts curriculum.

Speaking constitutes a diverse and extensive segment of the language arts. The discipline of speech traditionally has encompassed these eight areas of study:

- voice and diction
- rhetorical and communication theory
- interpersonal communication
- organizational/group communication

- public speaking
- mass media
- oral interpretation
- argumentation and debate

Some school districts perceive these eight areas of study to be of such significance to warrant self-contained, specific, and even required courses, especially on the senior high school level. Other districts treat them as units and/or combine them to form general courses. And still others include them in such a vague and haphazard way that they appear to be merely frills on the fringe of the traditional English curriculum.

A well planned English language arts curriculum requires comprehensive, K–12 instruction in speaking. We have long known that we speak far more than we write and that effective speaking is extremely important in social and career functions; yet we have taken speaking for granted. Moreover, because speaking skills are far more difficult to assess than reading, writing, and math skills, we have done little to develop reliable speaking assessment instruments. Professional associations, state boards, and individual researchers are just beginning to create speaking assessment instruments that are comprehensive and reliable. Ironically, in the comprehensive and fine–tuned Massachusetts speaking test, we are beginning to discover significant and not entirely unpredictable results: "In all schools but one, more students failed the speaking test than had failed the reading, mathematics or writing tests." The Center for Performance Assessment extrapolated the results: "Projecting these results statewide, it would be reasonable to expect that two or three times as many secondary students would fail the speaking test as had been failing the reading, math and writing tests" (*Captrends*, February 1984).

How Should We Teach Speaking?

Contemporary studies on education in the United States have recommended that concepts and skills in oral communication constitute a much larger role in the language arts than they have in the past. Therefore local school districts, to a far greater extent, should formulate language arts curricula that include speaking. Without specifying particular courses or units, the following overview describes the essential components of a speaking curriculum.

Speaking involves the total process by which human beings uniquely use spoken symbols to communicate. Human beings are "wired for sound," and their speech development precedes and enables their development of visual literacy. Speaking involves not merely the vocal mechanism but the total being of the speaker; therefore speaking involves a high degree of cognitive, affective, and psychomotor activity. Speaking is highly influenced by nonverbal factors, namely proxemics (space, distance), kinesics (body language, facial expression, gestures), and paralanguage (voice inflection, intonation). Speaking inherently links individuals to their social environment, develops their mental processes, and regulates their own and others' behavior. Because of the spontaneous, face–to–face nature of speech and because of the immediacy of feedback

> *Just as* fish gotta swim *and* birds gotta fly *(as the popular song goes),* *so* human beings gotta talk. *We come wired for sound; we have this natural propensity to develop language, a propensity as natural as putting our thumbs against the rest of our fingers.*
>
> *– Walter Loban*

which is present in almost all speaking contexts, speaking involves a high degree of disclosure and risk. Because speaking is rhetorical (communicative) and multisensory, it constitutes both a body of knowledge and a set of behaviors. In short, it is an area of the language arts for which the K-12 curriculum must include both theory and practice, concepts and skills.

The K-12 speaking curriculum should entail a *conceptual* framework which enables students *to understand* the communication process; the nature of symbols; unique features of oral/aural modes; functions and purposes of speech; verbal and nonverbal codes; levels of communication (intrapersonal, interpersonal, group/organizational, public, and mass); types of proof; canons of rhetoric (invention, organization, style, memory, and delivery); and ethical and legal responsibilities.

The K-12 speaking curriculum should entail a *competency* framework which enables students *to use* spoken words fluently, purposefully, articulately, and intelligently in a wide variety of communicative acts and contexts. Students should be able to speak effectively across the full spectrum of interactive, analytical, aesthetic, and empathic stages which span their K-12 developmental experiences. They should learn techniques and strategies for effective speaking across the full range of acts and audiences.

The Five Communication Functions

> ***While reading may often speak to the mind, it is through speech that the heart most often speaks to the heart. The heart will understand today what the mind understands tomorrow.***
> ***– James Stevens***

Speaking is a process, not a series of episodes, units, or courses. The best and most current research in K-12 instruction in speaking recommends a basic framework originally conceived by Wells (1973) and adapted for curriculum formulation by the Speech Communication Association (SCA). It has been used as a basis for the *Wisconsin Alternative Curriculum Design in Basic English/Communication Skills* (Wisconsin Department of Public Instruction, 1981), which was highly praised by NCTE, the Wisconsin Communication Association, and other professional associations. It is known as the *functional framework* or the *functional approach*.

The functional framework is based on *five communicative functions* (or purposes) which, although labeled differently, are synonymous with the purposes identified in the overview of this guide and which often overlap, for they are not entirely exclusive of each other.

Expressing Feelings (expressive discourse). These are communication acts that express and respond to feelings and attitudes, such as exclaiming, expressing a state or an attitude, taunting, tale-telling, commiserating, blaming, and rejecting. People of all ages need to be able to express their feelings through speech, both to themselves and others.

Ritualizing (formulaic, culturally determined discourse). These are communication acts that serve primarily to facilitate social interaction and to maintain social relationships, such as greeting, taking leave, participating in social games (pat–a–cake), reciting, taking turns in conversations, participating in culturally appropriate speech modes (teasing, praying, eulogizing), and demonstrating culturally appropriate amenities. When using language, speakers incorporate and conform to culturally appropriate standards. The ability to use spoken language in culturally acceptable ways is an important factor in social growth and maturity.

Paradoxically, speech may be more permanent than writing .... It is not easy to unsay.
–Frank Smith

Imagining (imaginative discourse). These are communication acts in which participants are cast in imaginary situations. They include creative behaviors such as role–playing, fantasizing, speculating, dramatizing, theorizing, and storytelling. Imagining is a basic language function, one that relates to all verbal activity and interaction.

Informing (informative discourse). These are communication acts in which the participants' function is to offer or seek information: for example, stating information, questioning, answering, justifying, naming, pointing out an object, demonstrating, explaining, and acknowledging. People need to use spoken language effectively to inform. Language represents reality. Spoken language comprises a large portion of our reality, and listeners depend on speakers to provide it accurately and effectively.

Controlling (persuasive discourse). These are communication acts in which the participants' dominant function is to control behavior: for example, commanding, ordering, suggesting, permitting, threatening, warning, prohibiting, contracting, refusing, bargaining, rejecting, justifying, persuading, and arguing. People must be able to speak effectively in order to influence listeners' behavior, and they must be able to use spoken language to do so in socially and culturally acceptable ways. The effective functioning of any culture and society depends on the ability of speakers to persuade listeners.

In her booklet, *Development of Functional Communication Competencies: Grades 7-12*, Barbara Wood identifies many specific examples—communication acts—of the five functions. The examples are based on the speech acts of Gordon Wells in *Coding Manuals for the Description of Child Speech*. (Bristol, England: University of Bristol, School of Education, 1973.)

Expressing Feeling Function

Exclamation: "Wow!" *or* "Nuts!"
Expression of state/attitude: "I feel just terrible today." *or* "I really don't like that program."
Query state/attitude: "How do you feel now?" *or* "What do you think about our math teacher?"
Taunt: "You're a real sissy."
Challenge: "I bet I can throw farther than you."

Approval: "You had a nice idea."
Disapproval: "You did a dumb thing."
Cajole: "You know how—come on."
Congratulate: "Good for you!"
Commiseration: "I'm sorry you were hurt."
Endearment: "I'm your best friend."
Tale-telling: "And then he hit me with the truck and . . ."
Blaming: "John broke the glass, not me."
Query blame: "Who wrote on the wall?"
Command to apologize: "Say you're sorry."
Apology: "I'm sorry I hurt your feelings."
Agree: "I hate him too."
Disagree: "I think you're wrong—he's nice."
Reject: (same as control)
Evasion: (same as control)
Condition: "I'd like her if she was nice to me."
Query justification: (same as control)
Justification: (same as control)

The true basics of speaking or writing are a clear sense of purpose, sensitivity to an audience one very much wishes to reach, and organization of one's thought and language in terms of that purpose suited to that audience.
– Walter Loban

Ritualizing Function

Greetings: "Hi, how ya doing'?"
Farewells: "See you tomorrow."
Turn-taking: "And what do you think?" *or* all nonverbal cues signaling the back and forth flow in conversation.
Call: "Nancy . . ."
Availability response: "Yeah? You called me?"
Request to repeat: "Say that again."
Repeat: "I said, 'Give it to me.'" (Other rituals include: **introducing** someone, **welcoming** a person, **acknowledging** another's new status, and so on.)

Imagining Function

Commentary: "OK, now I'm turning it to the right to 21, and then past zero . . ."
Expressive: "Wow, I did that right—I'm a master!"
Heuristic: "When the bell rings, I always must go right away or I miss my next class; if I wait I'm late."
Other imaginary sequences, as in role playing, follow the communication acts for all other functions.

Informing Function

Ostension: "That's [pointing] the car I like."
Statement: "I never talk to strangers."
Question—positive/negative: "Is that your car?"
Content question: "Who runs fastest in your neighborhood?"
Why question: "Why does he always win?"

Query name: "What's that thing called?"
Response: "Bill runs the fastest."
Affirm: "You're right."
Deny: "No, you're mistaken."
Reject: "That's a bad idea."
Evasion: (same as control)
Condition: (same as control)
Justification: (same as control, but wider in scope—includes all supporting material)

Controlling Function

Wanting: "I want my bike back."
Offer: "I'll help you fix it."
Command: "Get my coat for me."
Suggestion: "Let's play ball."
Formulation: "You're s'posed to put away the basketball before you go."
Permit: "You can use my radio."
Intend: "I'm going to the store."
Query want: "You wanna play cards?"
Query permission: "May I drive your car?"
Query intention: "Are you playing or not?"
Promise: "I'll always defend you."
Threat: "I'm gonna tell your dad."
Warning: "You're gonna fall."
Prohibition: "Don't touch me."
Condition: "If you help me (I'll play ball too)."
Contractual: "I'll give you some gum if you let me have a turn on your cycle."
Command—verbalization: "Tell her about it." *or* "Stop talking right now."
Assent: "Sure, OK."
Refuse: "No, I won't."
Reject: "I don't want to go."
Evasion: "We'll see." *or* "I don't know."
Query justification: "Why did you do it?"
Justification: "Because my dad told me to." *or* "It's not right to do." *or* "We aren't allowed to do that."

> *Speech is a good behavior-regulator. If you want to do something well, tell yourself how. It is often best to tell yourself out loud.*
> *–Modaff & Hopper*

The five communication functions transcend the courses and content areas described earlier in this section. By being process-oriented, they facilitate the formulating of curricula that focus on the complete development of students' speaking competencies. They provide a common core of K–12 speaking experiences on which teachers can base increasingly complex experiences and subject matter, such as concepts relative to the communication process, ethical responsibilities, and career specialization. Moreover, they encourage integration of the language arts because of their interactive nature and because teachers can so easily adapt them to listening, reading, and writing experiences. Teachers of writing may be accustomed to different terms, but the basic communication functions are indeed the same.

■ Table 6

Communication Purposes: Speaking

Speaking		*Writing*
Expressing Feeling	⟷	Expressive
Ritualizing	⟷	Formulaic
Imagining	⟷	Imaginative/Literary
Informing	⟷	Informative
Controlling	⟷	Persuasive

Speaking Program Goals

As children develop and mature, so should their speaking. In all communicative interaction—including speaking—children should develop and mature in their ability to articulate, to discriminate, to abstract, and to decenter. We recommend that the following goals (which correlate very closely to those in the Listening section) form the basis of the K–12 speaking curriculum.

We also suggest that teachers examine the scope and sequence model on p. 98–99. It is based on the five communication functions and identifies essential factors associated with the teaching of speaking:

1. the functions themselves
2. audience analysis factors
3. speaking experiences
4. language skills
5. language and communication concepts
6. feedback and evaluation

The scope and sequence model is designed to meet the following major goals:

- To enable students to speak effectively in relation to all five communication functions (expressing feeling, ritualizing, imagining, informing, and controlling).
- To enable students as speakers to recognize that listeners may have a variety of purposes for listening to messages.
- To enable students as speakers to speak effectively to all levels of audiences (intrapersonal, interpersonal, group/organizational, public, and mass).

- To enable students to use effectively nonverbal factors of proxemics, kinesics, and paralanguage in their speaking.
- To enable students as speakers to communicate messages that have significance for their listeners.
- To enable students as speakers to evaluate their messages for accuracy, effectiveness, significance, and propriety.
- To enable students to understand and appreciate both the power and the limitations of the spoken word.
- To provide students with constructive feedback which facilitates their improvement in speaking.
- To encourage students as speakers to be responsible in their use of freedom of speech.

The goals and objectives of a good K–12 speaking program are both student–centered and communication–oriented. Students should understand that the fundamental purpose of spoken language is effective communication.

In the early grades, teachers most appropriately emphasize fundamental features of speaking, such as pronunciation, articulation, inflection, volume, rate, etc. However, these elements of voice and diction, these components in the production or oral sound, are *not* ends in themselves. Just as correct grammatical usage is not an end in itself, neither is adequate production of vocal sounds an end in itself. *Students on all levels should have speaking experiences that are communication–oriented, not drill–oriented.* Words, whether written or spoken, are a means to an end, and the end is communication. When students keep aware of their objective—to communicate effectively—the end facilitates the means (Halliday, 1973). The more teachers immerse students in holistic communication experiences, the more readily students learn the particular verbal and nonverbal components of communication.

Speech involves conceptualization, use of language, and complex neuromuscular activity throughout the body. Speech is a way to get the body moving. Speech is active. Humans are active when they speak. Speaking children make the best learners.
– Modaff & Hopper

Moreover, because speaking is tied so closely to listening, we encourage teachers to examine the objectives and student experiences in the Listening section. And because speaking is tied so closely to writing, we encourage teachers to examine the objectives and student experiences in the Writing section. Perceived collectively, and related to the experiences cited in *A Curriculum Guide to Reading*, these sections may be most useful to teachers in determining objectives and student experiences. They also provide an integrated approach and reinforcement of other language arts skills.

Speaking Scope and Sequence

As children develop, we expect them to become increasingly skilled in their speaking. In formulating a K-12 curriculum that seeks to develop and increase competence in oral communication, the Speech Communication Association (SCA) recommends that students' speaking competence be perceived in four respects:

- *enlarging repertoire* of communication acts
- *selecting criteria* for making choices from repertoire
- *implementing communication act* chosen
- *evaluating effectiveness* of the communication act

Characteristics of the Competent Student

Given the premise that effective education starts from where the children are and leads them to a desired level of competence, SCA provides a useful guide to curriculum foundation by describing the "competent" child at various stages of development (White, 1975; Allen and Brown, 1976; Wood, 1977). The ages of the children (six, twelve, and adolescence) correspond respectively to their development in early primary school, in middle school, and near the end of senior high school. In terms of the scope and sequence grid which follows, competent six-year olds have moved through the relatively egocentric preprimary state and are well into the interactive stage of the primary grades. Twelve-year olds are becoming increasingly critical and analytical as they move into middle and junior high school. Competent adolescents exhibit all the competencies associated with earlier stages and as they complete high school are developing the ability to decenter and empathize.

Children acquire linguistic competence at an age when other linguistic abilities are not nearly as sophisticated. They enter public school already knowing virtually all the grammatical resources of their language.
– Donald L. Rubin & Kenneth J. Kantor

The competent six-year old
- gains and maintains the attention of adults in socially acceptable ways.
- uses adults as resources when a task is clearly too difficult.
- expresses both affection and hostility to adults.
- assumes control in peer-related activities or follows the lead of others.
- expresses both affection and hostility to peers.
- competes with peers—that is, exhibits interpersonal communication.
- praises oneself and/or shows pride in one's accomplishments.
- involves oneself in adult role-playing behaviors or otherwise expresses the desire to grow up.

In addition to the competencies displayed by the six-year old, the competent twelve-year old
- gives evidence of opinion to support a claim.
- presents a variety of arguments to support a plan of action.
- takes into account another person's point of view in talking with that person, especially if asked to do so.
- presents and understands information in messages related to objects and processes not immediately visible.
- reads effectively the feedback of others to one's messages; supplies relevant feedback to others when they communicate.

Having built on earlier competencies, the competent adolescent
- gains and maintains the attention of others in socially acceptable ways.
- uses others as resources when a task is difficult.
- expresses both affection and hostility to others.

- assumes control in peer-related activities or follows the lead of others (for example, gives suggestions and follows suggestions).
- competes with peers—exhibits interpersonal competition.
- evaluates critically the messages of others and makes appropriate comments regarding such evaluations.
- takes the role of another without being asked to do so.
- constructs contrary-to-fact propositions.
- presents a conceptualization of one's own thoughts, as well as the thoughts of others.
- gives as well as understands complex information messages; adapts informative messages to the needs of others.

The competencies characteristic of children at these respective ages are the desirable results of a well-planned K-12 speech curriculum. Scope and sequence of instruction in speaking are designed to achieve such results, but we emphasize that the learning experiences identified with various stages of children's development are not all-inclusive nor confined to specific grade levels.

A Scope and Sequence Model

Table 7, a scope and sequence grid for speaking, focuses on specific factors that, although characteristics of a wide range of human communication, might apply most typically and appropriately at various stages of development. First, the table identifies the communication functions themselves and focuses on the development of related skills. Teachers will find it useful to review the specific examples of each of the five functions as students enlarge their repertoire, select criteria, implement strategies, and evaluate them. Second, the table identifies factors of audience analysis on which students might expect to focus at various stages. Third, it focuses on the kinds and forms of speaking experiences by which students might appropriately implement the functions at various stages. Fourth, it identifies the language skills that students might expect to develop at various stages. Fifth, it identifies concepts concerning language and the communication process on which students might focus most appropriately at various stages. Finally, sixth, the table identifies factors associated with feedback and evaluation on which students might focus most appropriately at various stages.

There is no hope of building a successful program in reading or writing on an inadequate base of oral language.
–Allen & Kellner

Table 7

Scope and Sequence Model/Speaking

Level	Communication Functions (Purposes)	Audience Analysis	Speaking Experiences (Forms)
Preprimary	Speaking focuses on expressing feeling, ritualizing, imagining. There is little purposeful informing and controlling. Speaker does not consciously distinguish communication functions and does not understand how to use them appropriately.	Speaks to self and others as individuals. Chooses topics of interest to self. Talks "to" but not "for" others. Lacks ability to adapt to various audiences.	Speaking limited to informal, spontaneous situations and expression. Speaking lacks structure and characteristics of purposive discourse.
Primary	Introductory experiences in all five functions. Focus is on the functions themselves and students' awareness of their distinct purposes.	Chooses topics of interest to self and others. Establishes relationship with listeners. Begins to adapt speech to age, gender, level of intimacy with audience, and context.	Reading orally. Speaking in groups, choral reading. Show and tell. Tell of personal experiences and of personal feelings. Retelling stories. Singing and incorporating appropriate nonverbal factors.
Intermediate	Expands repertoire of all five functions. Focus is on experiencing various examples of each function and on factors involved in relationships and conditions regarding each function.	Uses techniques and strategies to gain attention and develop interest of audience. Realizes need for adequate supporting material to influence audience. Keeps to the subject.	Role playing. Asks relevant questions. Tells stories with a moral. Explains spatial, temporal, and causal relationships. Creates ads for products. Makes introductions.
Middle/ Junior High	Expands repertoire of all functions. Focus is on appreciation of the skills, selection of criteria, significance of each function, and the effective use of each function in human relationships.	Increases appreciation for and use of supporting material. Introductory use of ethos, logos, and pathos based on speaker's relationship to audience and context. Becomes increasingly aware of feedback *during* the speech.	Reads literary selections. Interprets news events. Participates in group discussions and choral reading. Recreates famous speeches. Speaks to a variety of audiences (peers, parents, older and younger students).
Senior High	Expands repertoire of all functions. Focus is on factors which make the speaker's presentation useful, valuable, significant to listeners. Speaker becomes increasingly sensitive to the effect of message on listeners.	Focuses on ideas, topics, needs, concerns of audience. Advanced use of ethos, logos, and pathos. Raises consciousness and broadens horizons of audience. Anticipates audience reaction to all rhetorical factors.	Public speeches. Arguments and debates. Epideictic speeches in park and school auditorium. Interviews for job, information. Symposiums, panels. Formally introduces speaker.

Language Skills	Language/ Communication Concepts	Feedback and Evaluation
Imitates others' words and paralanguage. Labels objects and experiences. Describes objects and experiences. Communicates thoughts and feelings fairly effectively, although grammar and usage are often incorrect.	Despite lack of formal instruction, knows extensive vocabulary and basic grammatical rules as well as importance of inflection, emphasis, pitch. Lack metacognition of concepts which correspond to the use of language already demonstrated.	Speaker lacks knowledge of criteria to apply to his own speech but is sensitive to reactions from significant others. Speaker reacts more personally than rhetorically to responses from others although internalization of feedback begins.
Uses words which can accurately describe images, feelings, thoughts, concrete characteristics and experiences. Pronounces, enunciates, inflects, emphasizes, intonates clearly. Takes turns speaking, establishes eye contact with listeners.	The power of the spoken word: *linking*—We relate via words. *regulating*— We control behavior of self and others via words. *mentating*—We think via words. "Groupness" Inflection–punctuation correlation. Basic notion of "Communication."	Speaker becomes aware of his own messages, pronunciation, etc. Becomes aware of importance of reactions from listeners and attends to their reactions. Learns basic criteria by which constructive criticism can be internalized.
Incorporates information from library resources into own words. Makes relevant comparisons clearly. Begins to use figures of speech. Manipulates articulation, rate, volume, word choice for a particular audience and purpose.	Basic introduction to the canons of rhetoric (invention, organization, style, memory, delivery). Elementary models of communication. Relationship of words and things. Meaning, symbols. The nature of information.	Speaker and listeners evaluate the speaker's selection of criteria. Focus is on specific factors regarding reasoning, clarifying, qualifying, extending, specific–general. Gives and receives tactful, constructive criticism.
Uses figures of speech that enhance oral presentation. Uses nonverbal factors that enhance audience's appreciation of presentation. Uses oral language to check written language for clarity, punctuation, tone, mood.	Freedom of speech: historical roots, ethical responsibilities. Principles of semantics. The family as a communication unit. Communication in friendship. Levels of human communication: (Intrapersonal, interpersonal, group, public, and mass).	Speaker and listeners examine impressiveness of factors used in regard to purpose, audience, context. For example: Is voice pleasing? Are grammar, usage, and style appropriate? Does organization facilitate objective?
Uses nonthreatening language and tone in interpersonal context. Uses language which supports, probes, interprets, shows understanding in interpersonal contexts. Uses words which enhance the sharing of experience.	Distinctions between animal and human communication. Empathy, decentering, maturity. Time–binding, rhetorical tradition. Principles of general semantics. Openness, disclosure, accessibility. Mutuality vs. reciprocity	Speaker and listeners examine whether their communication was mutually beneficial. If so, how? Speaker and listeners establish criteria for effective use of speaking skills which foster the audience's appreciation.

Approaches to Teaching Speaking

There are several approaches (or areas of emphasis) teachers may use to teach speaking. Phillip Gray (1983) identifies six approaches and discusses their components, advantages, difficulties, and stages of most appropriate use. He emphasizes the centrality of the functional approach as structured by the Speech Communication Association Project Task Force (Allen and Brown, 1976) but argues that the use of several other approaches enhances the functional approach.

Functional Approach

Look to your speech, lest
it mar your fortune.
– William Shakespeare

The functional approach focuses on the purposes of communication (expressing feeling, ritualizing, imagining, informing, controlling). In this approach the teacher keeps students alert to the fact that they indeed communicate for one or more purposes. Effective use of language is always purposeful, and the teacher who keeps students aware of their objective(s) automatically helps them to view their speaking as interactive. The purpose of communication—more than any other factor—is the basis of interaction. It undergirds audience analysis, the forms of the speaking experiences, use of skills, application of concepts, and the value of feedback. It is the most fundamental factor students can examine when evaluating the effectiveness of their speaking.

Example. An example of the functional approach is an activity in which a teacher in a class of 25 gives five students the assignment of informing the class about a particular person, event, or organization. Each of the five speakers prepares his or her own two-minute speech and delivers the speech to the class while the other speakers wait outside the room. After all five have given their speeches, the class discusses which speaker provided the most complete and useful information. This activity can be duplicated easily for the other four functions with all the students being assigned to a five-student group of speakers.

Audience Approach

The audience approach focuses on the specific persons with whom speakers use these functions in communication. The teacher who keeps students alert to the number of persons, their relationship to each other and to the speaker, and their opportunity for feedback with the speaker helps the students develop skills and apply principles. This approach is based on the premise that speaking is essentially a human activity, a process of bringing human beings together. The focus is not merely on the functions but rather on how the audience affects the speaker's use of the functions. The continuum used to classify audience differences includes intrapersonal, interpersonal, group/organizational, public, and mass media (nonface-to-face) audiences.

Example. An example of the audience approach is an activity in which role-playing is involved. The teacher may again wish to work in groups of five. Each speaker is assigned the same task, e.g., a two-minute speech to persuade the class to donate money to a good cause, to buy a product, to join an activity. However, each speaker must present his or her speech to a different audience, e.g., senior citizens, businessmen, all women, all men, faculty members, peers. Afterwards the class and the speakers discuss how and why the speakers adapted their speeches to each audience as well as the perceived effectiveness of such audience adaptation.

Skills Approach

The skills approach focuses on the specific ways that we use oral language as a tool to accomplish various tasks. In this approach the teacher keeps the students alert to how they decide to select a specific communicative act from their repertoire, how they implement the act chosen, and how they evaluate its effectiveness.

Example. An example of the skills approach is an activity in which a teacher focuses on developing a specific repertoire of skills, such as public speaking skills or interviewing skills. Gray (1983) describes exercises involving both. In his interviewing exercise, he looks for his students to display these and other skills:

- identifying and using verbal and nonverbal cues
- speaking clearly and audibly
- questioning to obtain information and improve understanding
- recognizing the impact of personal appearance

Activities Approach

The activities approach focuses on the observable components of speech communication. In this approach the teacher provides a variety of speaking experiences such as public speaking, interviewing, interpretative readings, and group discussion. This approach gives students the opportunity to use the five communicative functions in a rich variety of ways, with different audiences, and with a combination of skills.

Example. An example of the activities approach is one in which the teacher focuses on public speaking by having students present speeches to inform, to persuade, and to entertain as well as impromptu speeches and extemporaneous speeches. The primary purpose is on perfecting the "product" (the speech to inform, the extemporaneous speech) rather than perfecting the "process." The focus is on the specific activity, such as how original oratory differs from significant speeches in forensics, and how to perfect each specific activity.

Listen to yourselves, I tell my students. The single most reliable source of language you have is your own voice. Listen to it, write what it speaks, and you are likely to have made your meaning as clear as you need to make it.
–Daniel Fader

Contexts Approach

The contexts approach focuses on given situations. In this approach the teacher keeps students aware of the importance of the constraints imposed on all communicative acts by the setting in which they occur. Several examples include interpersonal, organizational, business, family, political, and religious contexts. By focusing on contexts, students learn that they must adapt their communication purposes, skills, and audience-relating techniques to the specific context in which they find themselves. The spoken communication between members of the family, for example, may differ sharply when the participants are in privacy of their own home and when they are in a crowded public place.

Example. An example of the contexts approach is one in which the teacher directs students to persuade an audience that our society is too materialistic. The teacher discusses how the students' speeches to persuade might be affected by their giving their presentations in the following contexts: at a church conference, at a shopping center, just before Christmas, at a formal dinner banquet, at the family dinner table.

Models Approach

The models approach is an advanced approach because it is more abstract, although very basic models can be introduced in even the earliest grades. In this approach the teacher uses models to focus on the *process* of speech communication. This approach is useful in that it can help students understand and analyze components of the communication process such as encoding, decoding, noise, and feedback. This approach helps students to understand both the components and the total process of communication, and is thus useful for both analysis and synthesis.

> *As a vessel is known by the sound, whether it be cracked or not; so men are proved, by their speeches, whether they be wise or foolish.*
> *–Demosthenes*

Example. An example of the models approach is one in which the teacher might draw one or more models of the communication process on the chalkboard or distribute copies of the model(s) to students. The teacher may then give several one-minute speeches, each time focusing on a different component in the model(s). Perhaps the teacher might tell about a news event using very sophisticated language. Students refer to the model and see that the communication breakdown occurred in the encoding-decoding processes. Next the teacher mumbles, uses garbled speech, or speaks much too fast. Students see that the problem occurred in the transmitter. Next the teacher fidgets and taps a pencil on the lectern while speaking. Students see the problem of noise, both in an aural and visual form. Another example involves the teacher's distributing copies of a model of communication and asking students to refer to it as the basis of their feedback when they analyze each others' speeches.

Certainly the approaches used will vary with the developmental stages of the students and the specific objectives of the teacher. We recommend that teachers concentrate on the functional approach, focusing on the speaking acts themselves. But gradually, as teachers introduce greater variety in audiences, experiences, skills, concepts, and feedback, they can supplement the functional approach by using what Gray calls the "integrative approach." By concentrating on the functional approach and occasionally using other approaches, teachers can improve students' understanding of the pervasiveness of oral communication and, with it, their skills in speaking.

Evaluation

A speaking program based on the functional approach and supplemented by the integrative approach will provide a rich variety of activities and experiences. Evaluation will assess both the features of the instructional program and the competencies of the students. The following checklists in table 8 provide a model for program and student evaluation.

Table 8

Program and Student Evaluation/Speaking

The Program	Yes	No	At Times
Is experiential and sequential, providing for a mastery of increasingly sophisticated speaking experiences and concepts.			
Provides a wide range of speaking experiences in order to develop effective communication skills appropriate to			
— a range of situations (e.g., informal to formal, intrapersonal to mass communication).			
— a range of purposes (e.g., expressing feeling, ritualizing, imagining, informing, and controlling).			
— a range of audiences (e.g., classmates, teachers, peers, employers, family, community).			
— a range of communication forms (e.g., conversation, group discussion, interview, drama, debate, public speaking, oral interpretation).			
— a range of speaking styles (e.g., impromptu, extemporaneous, and speaking from manuscript) [Rubin and Mead, 1984].			
Adjusts to levels of ability, allowing students to adapt their individual experiences, insight, and research into their speaking experiences.			
Includes instruction in concepts to supplement speaking experiences and competencies.			
Makes effective use of supplementary materials, physical contexts, and technological equipment: e.g., video and audio tape recorders, film strips, overhead projectors, computers, and word processors.			
Measures success of instruction by teacher, peer, and self–evaluation and uses reliable speaking assessment instruments.			
Is taught by teachers who are good role models as speakers.			
Correlates and integrates speaking experiences with listening, reading, and writing experiences.			
Is sufficiently flexible to supplement the functional approach with other secondary approaches.			
Is based on current theory and research.			
Provides appropriate speaking opportunities for reticent students.			
Includes suggestions and recommendations for parents to facilitate a good speaking environment in the home.			
Meets the goals of the speaking program by resulting in desired student outcomes.			

The Student	Yes	No	At Times
Demonstrates awareness of how his or her speaking is perceived in relation to the purposes of expressing feelings ritualizing imagining informing controlling			
Speaks articulately, fluently, and intelligently for the purposes of expressing feelings ritualizing imagining informing controlling			
Recognizes that listeners may have a variety of purposes for listening to messages.			
Understands that speaking effectiveness is determined primarily by what the audience derives from his or her speech.			
Demonstrates the ability to decenter and empathize, to put self in the position of listener, considering the listener's thoughts and feelings.			
Adapts speaking to characteristics associated with audience levels intrapersonal (speaker communicating with self) interpersonal (speaker communicating with one–two others) group/organizational (speaker communicating with several) public (speaker communicating with many, face–to–face) mass (speaker communicating with many, nonface–to–face)			
Demonstrates ability to use strategies and techniques associated with nonverbal factors. proxemics (space, distance, physical arrangements) kinesics (body language, facial expressions, gestures) paralanguage (voice inflection, intonation, pitch)			
Demonstrates ability to interact in a variety of roles when speaking with others.			
Incorporates contemporary mechanical and technological materials (audiovisual aids, computers, word processors) into speaking experiences, enhancing message.			
Uses "canons of rhetoric" to enhance significance of speaking: invention (selection of topics; use of appropriate proofs or appeals—logos, pathos, ethos—to support thesis) organization (introduction, body, conclusion, transitions) style (language appropriate to audience, situation) memory (ways of remembering, recalling what plan to say) delivery (physical presentation of speech—proper rate, volume, eye contact, etc.)			

Table 8 (continued)

Program and Student Evaluation/Speaking

The Student (continued)	Yes	No	At Times
Demonstrates appropriate grammatical usage in a variety of speaking contexts, purposes, and audiences.			
Understands and develops appropriate use of logos, pathos, and ethos (logical, emotional, and personal appeals).			
Understands and appreciates the role of speech in the development of our uniquely human condition.			
Demonstrates creative, logical, and critical thinking skills through speaking experiences.			
Understands that whenever we speak about any subject, we leave more unsaid than we actually say.			
Gives constructive criticism.			
Accepts constructive criticism.			
Internalizes constructive criticism to improve own speaking skills.			
Demonstrates use of comprehensive and strategic research techniques in the preparation of speaking experiences.			
Understands the necessity of citing sources.			
Demonstrates ability to cite sources and avoid plagiarism.			
Demonstrates self-restraint and sensitivity in regard to what, when, and how to speak.			

Some districts incorporate courses in drama, but its place in the curriculum varies considerably. In some drama is a self–contained department and includes theater arts, acting, "behind the scenes," and stage craft courses. In others it becomes an extension of the literature program of English courses. In still others it is linked with speech courses and emerges as a course entitled "Speech and Drama."

Drama perhaps fits best into the curriculum when it is not perceived as an isolated course or subject. Rather, dramatic activities appropriately occur throughout the entire school curriculum. Certainly while listening, speaking, reading, and writing are all integral language arts *skills* associated with it and while works of literature are *materials* associated with it, drama is not confined to language arts classrooms. Foreign language teachers can use informal classroom drama to invigorate their lessons. Social studies teachers would seem to have unlimited opportunities to use informal classroom drama for the purpose of immersing students in their subject matter. Indeed, *A Guide to Curriculum Planning in Social Studies* makes just that recommendation.

Drama incorporates all five of the communication functions (expressing feeling, ritualizing, imagining, informing, and controlling). It provides opportunities for students to engage actively and personally in all four communication skills (listening, speaking, reading, and writing). It fosters student growth in a myriad of ways including analytical thinking, cooperative interaction, cultural appreciation, and creativity.

The National Council of Teachers of English and the Children's Theatre Association of America have published a leaflet which briefly provides rationale, approaches, and resources relative to classroom drama. While the leaflet portrays classroom drama as neither a particular language arts skill (such as speaking or writing) nor a subject area in itself (such as literature), we include it here because of its highly expressive nature and its close correlation with speaking experiences. We encourage teachers in all areas of the language arts to incorporate drama into their classroom activities.

Informal Classroom Drama*

Given the current emphasis on the basics of education, it is important to show how informal classroom drama can provide one of the most basic educational experiences. Students at all levels should have frequent opportunities to create classroom dramas.

Informal classroom drama is an activity in which students invent and enact dramatic situations for themselves, rather than for an outside audience. This activity, perhaps most widely known as creative drama, has also been called drama in the classroom, educational drama, and improvisational drama. No matter which term is used, the drama we are concerned with is spontaneously generated by the participants who perform the dual tasks of composing and enacting their parts as the drama progresses. This form of unrehearsed drama is a process of guided discovery led by the teacher for the benefit of the participants.

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* From *Informal Classroom Drama* (National Council of Teachers of English and the Children's Association of America, n.d.).

Informal classroom drama helps participants

- develop improved skills in reading, listening, speaking, and writing. Involvement in drama promotes written and oral skills as well as aiding vocabulary growth. Participants must listen attentively so the drama can continue, and must communicate their thoughts and ideas to others in the group. They will read with a purpose background materials needed to do a drama.
- develop skill in thinking analytically, in acting decisively and responsibly. Drama challenges the participants to develop thinking skills in an organized, dynamic group activity within the security of the classroom. This practice involves students in shared problem solving that often focuses on significant historic and contemporary events.
- increase and sustain the ability to concentrate and follow directions. Informal drama develops spontaneously with no script through the interaction of the group. Participants must apply attention to the suggestions given by the teacher or by group members.
- strengthen self-concept by cooperative interaction with others. In drama, participants learn to be contributing group members by sharing ideas in a "give and take" situation. Students quickly realize that the success of the drama depends entirely on their thoughtful involvement.
- learn to make commitments and fulfill them. Successful drama depends on all participants making a commitment to their task, comprehending what the other students are doing. Participants are responsible for working within the specified limits of the activity.
- learn to deal effectively with interracial, intercultural and multi-ethnic situations. Drama, by means of varied simulations, emphasizes a widening acceptance of the personalities, beliefs, and ideas of other peoples and cultures.
- increase motivation to learn. Active participation in creating classroom drama broadens students' experiences, clarifies information, generates new ideas, and improves attitudes toward learning.
- develop individual and group creativity. Drama begins with simple sensory exercises, and extends to far more complex enactment of scenes. Participants in drama create and respond to imaginative works developed by the group.

Classroom drama can be led by anyone interested in developing skill in this technique. Formal course instruction helps supplement the variety of books and media productions which detail several different approaches to drama. An effective drama leader acquires specific skills necessary to promote learning through drama. One of the most critical skills is the ability to ask questions which will draw from students the ideas on which they will base the drama.

Because education is not limited to schools, informal drama can be used anywhere. In the classroom all students can participate. Teachers can structure drama activities for students of widely varying physical and mental abilities.

Drama can also be beneficial in such nonschool settings as social service organizations, hospitals, nursing homes, religious organizations, rehabilitation centers, and community theatres.

Drama need not be a separate subject added to an already overcrowded school curriculum. Teachers interested in using drama can incorporate it into many other subjects.

Drama also serves an integrating function when used in either school or nonschool settings. As participants create dramas, they integrate life experiences with dramatic content as they see themselves and their ideas in new relationships to others.

See the reference section for drama resources, p. 115–117.

Exemplars

Act a Story

Level: Primary
Language Skills Emphasized: Speaking, reading and/or listening
Purpose: To develop imagining function in students' speech skills. To develop security necessary for spontaneous expression. To provide experience in self-realization.
Materials: An appropriate story. Any props or costumes that might enhance the experience. An elementary classroom should have a collection of various clothing or costumes as well as various things which can be used in creative dramatics.
Procedures: Teacher motivates story by linking it to some experience the children have had. Teacher reads or tells story striving for wonder and enthusiasm. If story is simple and multiple copies available, children may read story themselves. Teacher and students briefly discuss characters and situation. Teacher suggests that students "be" some character for a moment in their imaginations. Teacher asks how it felt to be that character. Teacher listens to responses. Students do the story or a scene from it. Teacher evaluates in positive way. Scene may be repeated if students seem to wish it. (Adapted from Margaret Henry, *Creative Experiences in Oral Language.)*
Background knowledge necessary: None
Evaluation: Did all students participate in the recreation of the story? Is participation spontaneous and free? Did students attend to the story? Did students participate actively in discussions?

Appreciating and Applying Life's Lessons

Level: Intermediate
Language Skills Emphasized: Speaking, listening, reading
Purpose: To develop speaking skills associated with the informing and imagining functions.
Materials: Collection of proverbs, maxims, adages.
Procedures: Teacher directs students to form groups of five. Each group selects an old proverb, maxim, or adage as a theme. One student from each group presents a three-minute speech to the entire class. For example, the speaker may recreate one of Aesop's fables, or the group may decide to create its own story and moral for one of its members to tell. The other four students interact as panelists to inform the class of several ways in which the moral/lesson could be applied to their daily lives.
Background knowledge necessary: None
Evaluation: Did the moral fit the story? Was the story creative and the moral articulately stated? Were the details in the story useful to the speaker's purpose? Were the panelists able to analyze the moral and demonstrate its significance in innovative, appropriate ways? Did the group use examples that were instantly clear and informative? Did the participants display effective speaking skills? Did the audience understand and appreciate the lesson and its application to their lives?

Giving Directions

Level: Middle/Junior High
Language skills emphasized: Speaking, listening
Purpose: To demonstrate the importance of considering audience when giving oral directions.
Materials: None
Procedure: Teacher chooses a volunteer who gives the class oral directions to some place in the school or some other place the entire class knows well. Then the same student gives the class directions to some place that the other members could not find by themselves.

Students discuss the mental processes they experienced when processing the two sets of directions. They discuss how one should utilize the knowledge thus gained when giving directions in the future. (Adapted from *A Resource Curriculum in Interpersonal Communication*, Wisconsin Department of Public Instruction.)
Background knowledge necessary: Some familiarity with the communication concept of audience.
Evaluation: Were students able to perceive the problems associated with giving directions? Were they able to transfer what they learned from this experience to a plan for giving directions in the future?

Pairs

Level: Senior High
Language skills emphasized: Speaking, listening
Purpose: To help students develop effective verbal and nonverbal strategies in ritualistic situations and adjust them according to immediate audience feedback.
Materials: None
Procedure: Students will analyze three specific ritualistic communicative acts, namely apologizing, complimenting, and criticizing. Working in pairs, students will briefly create situations in which an apology, a compliment, and a criticism would be appropriate communicative acts and exchange roles in presenting them and listening to them. Students may present some of their situations to the class for discussion. (Adapted from *Wisconsin Alternative Curriculum Design.*)
Background knowledge necessary: Knowledge of ritualistic communication.
Evaluation: Do students identify realistic situations? Do partners give meaningful feedback? Do students display effective communication skills? Which message was the most difficult to present? Why? What constraints are felt as speakers? As listeners? Did anything keep you from believing what you heard?

Suggestions for Parents

How can parents help develop speaking skills? Parents can

- be patient, active, understanding listeners. Create a nonevaluative, nonjudgmental atmosphere for communication among all family members. Children are sensitive to the communication environment in the home. If they hear family members, especially parents, respond "That's stupid!" or "That's absolutely correct!" they may become reluctant to speak openly for fear of negative evaluation or judgment.
- be communicatively accessible. Create situations in which children can speak with them. Turn off television when eating meals to avoid communicative distractions. Save a little time each day—perhaps just before bedtime—to talk with children about their day.
- provide positive feedback by showing they understand what their children are saying. Avoid negative feedback regarding diction, grammar, and word choice, especially with young children.
- be models of good speaking. Children imitate parents and pattern their speaking after role models. Children improve their speaking patterns much more easily through role-modeling imitation than by grammatical correction.
- stimulate discussion by asking questions and playing word games. Simple games such as rhyming; naming; filling in blank statements, "I'm

> *I believe that every child begins with the drive to explore the world he is born into, that curiosity is indeed "native." Speech becomes its principal instrument.*
> *–James Britton*

thinking of . . ."; twenty questions; and riddles involve dialogue and encourage both creative and critical verbalization.

- read and tell stories to their children and ask them to express their feelings about the characters and plot. Encourage them to create and tell their own stories to them and others. Ask them to verbalize the morals in Aesop's fables and nursery rhymes.
- encourage their children to participate in activities and organizations that involve communication with a wide variety of people and contexts. Encourage such organizations as scouting, church groups, and recreation department groups to create group and public speaking situations for youngsters.
- give their children real decision–making opportunities and ask them to explain their decisions. For example, permit children to decide how a particular vacation day will be spent, what present the family will get Mother for Mother's Day, or what vegetables will be planted in the garden. Ask them in a nonthreatening way to justify their decisions.

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A Resource Curriculum in Interpersonal Communications. Madison: Wisconsin Department of Public Instruction and the Wisconsin Communication Association Editorial Advisory Committee, 1979.
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A Resource Curriculum in Public Addresses. Madison: Wisconsin Department of Public Instruction and Wisconsin Communication Association Editorial Advisory Cmmittee, 1980.
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Contains excellent articles in regard to all the language arts as well as bibliographical information for the curricular development of each.

The Talking and Writing Series, K–12: Successful Classroom Practices. Washington D.C.: Basic Skills Improvement, U.S. Department of Education, 1983.
There are twelve booklets in this series. They examine recent research in oral and written communication and apply it to classroom practice. They also include lists of useful references and resources. The booklets were compiled and edited by Dingle Associates, Inc., a professional services firm. The most highly recommended of these very useful booklets are:

Allen, R. R. and Robert W. Kellner. *Putting Humpty Dumpty Together Again: Integrating the Language Arts.*
Blaisdell, Betty Jefferson. *Inservice to Improve Speaking and Writing in Grades K-12.*
Cooper, Pamela J. and Kathleen M. Galvin. *Improving Classroom Communication.*
Gray, Phillip A. *Oral Communication Instruction in Middle and High School Classes.*
Reed, Linda. *Assessing Children's Speaking, Listening, and Writing Skills.*
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This classic work discusses the developmental relationship of thought and spoken language (and, by extension, writing) and includes an introduction by Jerome Bruner which is of particular significance for curriculum planners and teachers.

Wagner, Betty Jane. *Dorothy Heathcote: Drama as a Learning Medium*. Washington, D.C.: National Education Association, 1976.
Presentation of Dorothy Heathcote's unique approach to drama as a way of learning. Children are presented with a problem situation to explore through informal drama.

Wells, Gordon. *Coding Manuals for the Description of Child Speech*. Bristol, England: University of Bristol, School of Education, 1973.
The works of Wells and that of M.A.K. Halliday, *Explorations in the Functions of Language* (London: Edward Arnold, 1973) were used extensively by SCA in its National Project on Speech Communication Competencies (see Allen and Brown, 1976). The five communication purposes are based on the functions identified by Wells and Halliday.

White, Burton L. "Critical Influences in the Origins of Competence." *Merrill-Palmer Quarterly* 21 (1975).

The Wisconsin Alternative Curriculum Design in Basic English/Communication Skills. Grades 9 and 10 (2 vols.). Madison: Wisconsin Department of Public Instruction, 1981.

Wood, Barbara S., ed. *The Development of Functional Communication Competencies: Pre-K—Grade Six*. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1977.
Available from SCA and NCTE (NCTE Stock No. 10932).

————. *The Development of Functional Communication Competencies: Grades Seven—Twelve*. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1977.
Available from SCA and NCTE (NCTE Stock No. 10940). Both Wood booklets cite excellent educational research and describe classroom activities to put it into practice.

Drama Resources

Aldrich, Dorothy and Dorothy Thames Schwartz, eds. *Give Them Roots and Wings*. Anchorage Press, Inc., 1985.
Prepared originally for the American Theater Association, this revised text is a particularly helpful guide to drama in the classroom.

American Theatre Association Theatre Arts Curriculum K-12 (at press). Contact Kim Wheetley, Texas Education Agency, 1701 North Congress, Austin, TX 78701.

Ehrlich, Harriet W., ed. *Creative Dramatics Handbook.* Philadelphia: Office of Early Childhood Programs, 1974.

Heinig, Ruth Beall and Lyda Stillwell. *Creative Drama for the Classroom Teacher.* Englewood Cliffs, NJ: Prentice-Hall, Inc., 1981.
An excellent resource for the teacher who would like to include drama activities as part of regular language arts study of literature of all kinds.

Lazarus, Joan. *Theatre Arts Discoveries: A Leader's Guide for Informal Drama Activities.* University of Wisconsin, Department of Continuing Education in the Arts, 1986.
Funded by UW-Cooperative Extension Service, this is a basic, step-by-step guide for assessing group abilities, planning successful drama sessions, and developing skills for leading drama with young people.

Littig, Eileen. "Creative Dramatics: Drama as an Important Classroom Tool." Bloomington, IN: Agency for Instructional Television.
Eighteen color videotapes.

McCaslin, Nellie. *Children and Drama.* New York: Longman, 1981.

O'Neill, Cecily, et al. *Drama Guidelines.* London: Heinemann Educational Books, 1976.

Rosenberg, Helene and Pat Pincioti. *Creative Drama and Imagination* (at press). Holt, Rinehart and Winston Publishers, 1987.
A fine text which integrates in a practical manner the latest research in imaging, imagining, and expressing oneself creatively.

Spolin, Viola. *Improvisation for the Theatre: A Handbook for Teaching and Directing Techniques.* Evanston, IL: Northwestern University Press, 1983.
A recommended resource for those teaching, directing, or including drama in classroom and/or extracurricular work.

―――――. *Theatre Games for Rehearsal: A director's handbook.* Evanston, IL: Northwester University Press, 1985.
A terrific companion to *Improvisation for the Theater*; great for play and forensics directors.

Wagner, Betty Jane. *Dorothy Heathcote: Drama as a Learning Medium.* Washington, D.C.: National Education Association, 1976.

Way, Brian. *Development Through Drama.* London: Longman, 1967.

Teachers and others interested in developing their skills in leading drama may wish to write directly to:

Children's Theatre Association of America
1010 Wisconsin Avenue, N.W.
Washington, DC 20007

Communication Skills: Reading

6

Language Arts and Reading
Reading and Literature

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Language Arts and Reading

Nowhere in the curriculum is the artificial fragmentation of the English language arts more apparent that in the case of language arts and reading. The existence of a separate Wisconsin Department of Public Instruction guide to curriculum planning in reading may seem to perpetuate this fragmentation. However, in the interests of completeness and thoroughness the Department of Public Instruction found it useful to provide two companion guides, to be used together. Reading is clearly one of the language arts, and the teaching of reading is integral to the teaching of the language arts.

Reading and Literature

A second type of fragmentation has been in our separation of reading and literature. In planning a K-12 curriculum, we have tended to think in terms of emphasizing reading skills instruction with young children, with increasing emphasis on literature and decreasing emphasis on reading as children move through the grades. One result of such an approach is that young children may be deprived of the enjoyment of literature; they may also fail to develop the powerful motivation resulting from that enjoyment. Older children may find that lessons in the appreciation or analysis of literature do not necessarily build upon concepts learned in earlier reading classes.

A Guide to Curriculum Planning in Reading provides guidance for teachers as they build reading programs emphasizing comprehension of various types of texts and enjoyment of good literature. The Literature section of this guide provides material on the literature program K-12, with exemplars at all levels. We believe that it is important for teachers at all levels to be aware of the materials in both of these guides.

Communication Skills: Writing

7

How Writing Takes [illegible]
[illegible]
Approaches to Teaching Writing
Writing Scope and Sequence
Skills and the Writing Program
Using Sources for Writing
Teaching the Essay Exam
Evaluation
Examples
Suggestions for Parents

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Writing: Philosophy and Goals

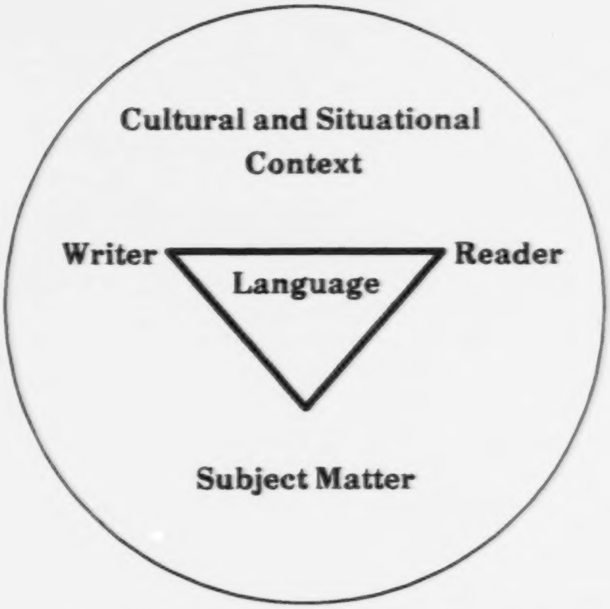
Writing as Communication

Writing does not occur in a vacuum: we write for a reason and with an audience in mind. We choose a form through which to communicate, to interpret our experience for someone else or to interpret someone else's experience for ourselves. Thus, the relationship between the writer, reader, and subject matter is made clear through the medium of communication, our language. The meaning of this communication, however, also depends upon the cultural or situational context of the writer and reader. A shared language and context are an integral part of communication, of our message being received and understood.

Writing is a deliberate act. One has to make up one's mind to do it.
–James Britton

Figure 8

Communication Triangle: Writing



Why Teach Writing?

James Moffett points out that the "crux of language education" lies in the direct confrontation of a problem: the interpretation of experience. We are either putting our own experience into words, or we are interpreting someone else's experience so we might understand it (1983). If this is so, writing becomes one of the most powerful means of discovering oneself and one's world. Children seem to know this well before they enter formal schooling: they leave their marks everywhere, reminding us that the drive to communicate, to discover, is strong and rich for development.

Recent classroom research (Clay, 1975; Graves, 1979, 1983) has revealed that whether we teach them or not, children will find a means of written communication. They invent spellings, devise their own systems, use drawing as a bridge to meaning—whatever their ingenuity suggests. Given this, we may begin to view ourselves as caretakers in a process which unfolds over many years. As caretakers, we are insuring the literacy of a new generation. Written communication skills are central to learning, whether in academic life or in the world of employment. Moreover, writing, as a means of discovering knowledge, of knowing what we know, gives us a powerful advantage in a world in which people must constantly learn new information.

As caretakers in the writing process, we are also strengthening thinking skills. We have the opportunity to increase cognitive activity through the analysis, synthesis, and organizational activities required in writing. At the same time, we are guiding students through an increasingly diverse world, helping them make sense of experience as they mature. Writing allows them to preserve and ponder, to shape and reshape. It is a powerful catalyst to intellectual and emotional growth.

However, writing is more than a tool. It is also a means of satisfying our creative needs. As caretakers, we expose students to a range of aesthetic writing activities; we provide them with a journey into self so that they might better reach out to others. Why teach writing? So others may experience the power and the satisfaction of creating meaning.

Writing Program Goals

The goals of a writing program are to promote and enhance student proficiency in writing through commitment to

- a consistent K–12 philosophy for the teaching of writing.
- a realistic view of the developing student, of growth as cumulative.
- a regard for current research on writing and language learning.
- a view of writing as one of the related language arts skills, to be integrated with speaking, listening, and reading experiences.
- a process that is holistic rather than an accumulation of skills.

The desire to write
grows with writing.
–Erasmus

To promote writing as a process through which students

- create, discover, and shape experience.
- learn content in other curricular areas.
- acquire lifelong communication skills.
- experience the pleasure of self-expression.

To establish clear and consistent criteria for evaluation that focus

- first on the holistic aspects of writing, telling students that quality of thought is important.
- secondly on the semantic and syntactic concerns, telling students that written communication depends upon accepted standards and conventions in the language.

How Writing Takes Form: Purpose and Audience

Shaped by purpose and audience, our writing takes form as *expressive, formulaic, imaginative, informative*, or *persuasive*. At the same time, we recognize that these forms are not exclusive; they do not occur in isolation from one another. Imaginative writing, for example, may inform or persuade. Expressive writing underlies all of our writing. We explore, invent, and talk to ourselves on paper as we consider purpose and audience, as we try out ideas. One purpose, however, is usually primary, and we thus term the writing accordingly.

Expressive writing is loosely structured and exploratory. It allows the writer freedom, and its emphasis falls upon the writer himself or herself. *Formulaic* writing, by contrast, is highly structured, most often conforming to a specific situation or event. Its purpose is twofold: to standardize communication forms and to satisfy social needs. Its emphasis is on the context. *Imaginative* writing, with its purpose of delighting and entertaining, places its emphasis on the language itself. The writer considers language a verbal object and self-consciously manipulates it to achieve his or her purpose. *Informative* writing, on the other hand, emphasizes the subject matter. It seeks to explain or clarify some content to the reader. *Persuasive* writing, whose purpose is to change or influence the reader's point of view, has the reader as its primary focus.

> *[For young children] writing is a matter of social learning, of playful exploration, and of self-expression.*
> *– Anne Haas Dyson*

Table 9

Communication Purposes: Writing

Speaking		*Writing*
Expressing Feeling	↔	Expressive
Ritualizing	↔	Formulaic
Imagining	↔	Imaginative/Literary
Informing	↔	Informative
Controlling	↔	Persuasive

Young writers need consistent experience with each of these. They should write to varied audiences, for varying purposes, in a multitude of forms. And they need this experience from primary grades through senior high school. At the same time, teachers should consider the developmental level of the students in relation to each of these writing purposes. Beginning writers, for example, write most easily in the expressive forms. Their emphasis quite naturally falls upon themselves, and they find it difficult to envision the needs of a reader or to consider language as an object to be manipulated.

This is not to suggest that beginning writers cannot write to persuade, to inform, or to entertain. These purposes have been part of their oral communication and are not unfamiliar to them. (See the Speaking and Listening sections of the guide for further clarification and for facilitating integration of the language arts.)

Beginning writers have oral language experience that corresponds to purposes other than expressive. When left to choose, young children write mostly in the expressive and imaginative modes, yet opportunities to employ the written forms of persuading and informing, for example, should be provided for developing writers. These require a point of view outside of the writer, experience with content learning, and language forms that will be acquired later through growth and education. The contrast is easily seen between a beginning and proficient writer in a persuasive form: a primary age student could (and should) write an advertisement; however, it is likely that the student would rely on a drawing to convey meaning and consider only self (i.e., what he or she wants on a personal level). A junior high student would approach the ad from a larger viewpoint: selling the product means appeal to a specific audience. Moreover, the older student would consider and manipulate language in ways a primary age student simply cannot handle.

We suggest that teachers provide classroom experience that allows both for the development of the student and the exploration of a range of activities in expressive, formulaic, imaginative, informative, and persuasive writing. An emphasis on one of the five purposes, while continuing experience in all of them, should be reflected in writing assignments. Table 10 further explains the five writing purposes.

Expressive writing...is the seed bed from which more specialized and differentiated kinds of writing can grow.
–Nancy Martin

Table 10

Exploring Writing Purposes

	Expressive Writing	Formulaic Writing
Characteristics	Loosely structured Underlies the others A free flow of ideas, feelings Close to speech, may be rambling Often monologue Characteristically unmarked, ungraded	Highly structured Prescribed form May be culturally defined Conforms to specific situation or event May be legalistic, ritualistic
Audience	Primarily self	Others
Purposes	Explore, discover, examine ideas Make connections Build fluency Aid thinking Draw upon memory	Fulfill social obligations Enter into contracts Standardize business communication Satisfy ritualistic needs Standardize legislative/legal procedures
Forms	Journal, diary, log Informal personal essay Informal letter Freewriting Brainstorming Short response/reaction Field notes Personal narrative Reminiscence, memoirs Confession	Letters of appreciation, sympathy, congratulations, application Business communication Contracts Legislative writing Resolutions Invitations Resume Ritualistic writing Jokes, riddles, fables

Imaginative Writing	Informative Writing	Persuasive Writing
A verbal object Helps express emotional and intellectual content May build upon word play, explore private feelings, weave a fictional web May achieve depth of reflection May demonstrate greater texture and depth Focuses on the manipulation of language	Academic and professional business prose Straightforward, explicit, factual Writer conscious of content and organization Contains definite pattern of organization Focuses on the exploration or presentation of subject matter	Academic, political, and business prose May be factual or fictional May contain emotional or intellectual appeal Conscious pattern of organization Pays particular attention to needs and concerns of audience
Self and Others	Others	Others
Entertain and delight Satisfy needs of aesthetic beauty and playfulness Create or recreate experience rather than explain it	Inform Describe Explain a process, idea, or situation Analyze	Influence and change the opinions and actions of another
Song Tales, fables Poem Myth Play Jokes, riddles Story Anecdote Essay Letter Sketch Graffiti	Report Review Letter Advertisement Research paper Examination Agenda Essay Schedule Newspaper article Profile, portrait Observation Slide/tape	Report Editorial Letter Cartoon Research paper Advertisement Essay Political rhetoric Posters Bumper sticker Flier

Writing for an Audience

Most often, writing done in school has the teacher as its only audience. Although the teacher needs to be a reader, there is no reason why he or she is the only reader. There are many potential readers available, and students should have experience in writing for them. Expressive writing, when it is done primarily for the self, is the one exception. The other forms, however, take on genuine purpose only when the audience *is* authentic, someone other than the classroom teacher. As students mature, they are increasingly able to deal with a widening circle of readers, moving from self to trusted individuals, and finally to unknown, more remote audiences. The writing curriculum should provide for this growth through varied audiences at all levels.

> *The trouble with most school writing is that it is not genuine communication.... The teacher is seen as an assessor and not as someone interested in being communicated with.*
> *–Nancy Martin*

Expressive Writing/Audience. Intended for writer's personal use; may involve teacher, parent, or friend.

Formulaic Writing/Audience. Those joined in social, business, or governmental concerns or rituals.

Imaginative Writing/Audience. Whoever finds the work enjoyable, perhaps only self but usually others.

Informative Writing/Audience. Those in need of or interested in obtaining certain information.

Persuasive Writing/Audience. Often clearly defined, with identifiable opinions and feelings in regard to specific topics or issues.

Tables 11 and 12, p. 130–132, list possible audiences for student writing and sources for publishing student writing.

Audiences for Student Writing: Journalism and the School Newspaper

A journalism course that incorporates sound objectives can enhance a school's writing program and can, therefore, be offered for English credit. A good journalism course is one in which

- the definition of journalism is broadened to include writing forms beyond the traditional "inverted pyramid" news story.
- journalism is viewed as a delivery system of student writing.
- all students are required to write and edit.
- all layout, production, and advertisement sales occur outside of the school day.
- all the language arts—reading, writing, speaking, and listening—are integreated in the activities and assignments.

The writing that occurs in a journalism class should not exclude what is traditionally referred to as creative writing. If the only form included in a school newspaper is the news story, the publication is not likely to be successful. Schools cannot imitate the vitality of the daily newspaper because school publications are not printed daily.

By including forms and topics of interest to students, school publications retain their vitality and student writing is enhanced within the school setting. School publications might contain reviews of school plays, current television programs, movies, and music videos; feature stories; poetry; surveys; parodies; interviews; and essays as well as the traditional letters to the editor, editorials, columns, sports stories, and stories on upcoming events.

Unless we have learned to listen to ourselves, it is difficult to hear other people. Writing helps us listen to our own voices.
–Donald Graves

Courses in journalism and mass media, if carefully planned and carried out, can be a valuable component of the English language arts program. In these courses students see language skills as being central, not peripheral. These courses are naturals for promoting a functional approach to the use of language.

See Appendix B, "Proposed Guidelines for Free and Responsible Student Journalism."

Table 11

Audiences for Student Writing

Displays
Hallways
Offices
School central office
Public libraries
Hospital, doctor, or dentist waiting areas
Store windows

Reading Written Work Aloud
In classroom to peers
To other school personnel
To older or younger students
Over public address system
Into tape recorders
To family
To interested community groups

Letters, Messages, Notes
To other students
To teachers
To administrators
To school board members
To family
To authors
To sports figures
To political figures
To consumer advocates
To news editors and columnists
To business people
To radio or TV stations
To prospective employers
To media figures
To fictional characters
To civic groups
In yearbooks

Handmade Books
For classrooms
For personal gifts
For instructional media centers
For nursing homes, waiting rooms, offices

Student Publications
School newspapers
Yearbooks
Literary magazines
Classroom anthologies

Other Publications
Computer bulletin boards
Programs for computers
Printouts
Advertisements
Commercial magazines
Teen magazines
Trade magazines
Scripts for film, video, radio
Informational brochures or fliers
Manuals explaining directions,
procedures, and rules
Newspapers
Children's periodicals
Church publications
Electronic mail

Contests
Locally sponsored
Magazines
State and national

Young Authors Conferences
Classroom
Grade level
Multischool
Districtwide

Table 12

Sources for Publishing Student Writing

American Poetry Review (secondary)
401 South Broad Street
Philadelphia, PA 19147

Child Life (ages 7–11)
1100 Waterway Boulevard
P. O. Box 567B
Indianapolis, IN

Cricket
Editor in Chief
Box 100
La Salle, IL 61301

Current Science
Xerox Education Publications
245 Long Hill Road
Middletown, CT 06457

English Journal (secondary)
Spring Poetry Festival
Box 112
East Lansing, MI 48823

Excerpts
Wisconsin Jr. Academy of Science,
Arts, and Letters
1922 University Avenue
Madison, WI 53705

Good Apple
Box 299
Carthage, IL 62321

A Guide to Enlarging the Audience for Student Writing
Wisconsin Writing Project
556C Teacher Education Building
University of Wisconsin–Madison
Madison, WI 53703

Highlights
Editorial Offices
803 Church Street
Honsdale, PA 18431

Jack and Jill (ages 5–12)
1100 Waterway Boulevard
P. O. Box 567B
Indianapolis, IN 46206

Junior Pen Pals (elementary)
Public & Employee Communications Dept.
Attn: Alfred Eichner
USPS Headquarters, Room 10826
Washington, D.C. 20260–3102

Kids For Ecology (elementary)
P. O. Box P–7126
Philadelphia, PA

Kids Magazine (ages 5–15)
747 Third Avenue
New York, NY 10017

Know Your World (elementary)
Xerox Education Publications
245 Long Hill Road
Middleton, CT 06457

McGuffey Writer
Attn: Phyllis DeMass
School of Education
Miami University
Oxford, OH 45056

Merlin's Pen (grades 7–10)
98 Main Street
E. Greenwich, RI 02818

NCTE Achievement Awards in Writing
(11th grade)
National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

NCTE Promising Young Writers Program
(8th grade)
1111 Kenyon Road
Urbana, IL 61801

Table 12 (continued)

Sources for Publishing Student Writing

New Voices (secondary)
102 Buterville Road
New Paltz, NY 12561

Poetry Society of America (secondary)
15 Grammercy Park
New York, NY 10003

P.S. Write Soon
U.S. Postal Service/NCTE
1111 Kenyon Road
Urbana, IL 61801

Ranger Rick's Nature Magazine
Editors
1412 16th Street, N.W.
Washington, DC 20036

Read (elementary)
Xerox Education Publications
245 Logan Hill Road
Middletown, CT 06457

Scholastic Magazine
50 W. 44th Street
New York, NY 10036

Seventeen (secondary)
320 Park Avenue
New York, NY 10022

Stone Soup (elementary)
Box 83
Santa Cruz, CA

Writer's Digest (secondary)
9933 Alliance Road
Cinncinnati, OH 45242

Young World (elementary)
1100 Waterway Boulevard
P. O. Box 567B
Indianapolis, IN 46206

Youth Magazine (secondary)
Room 1203
1505 Race Street
Philadelphia, PA 19102

Teaching Writing as a Process

Recursiveness in writing implies that there is a forward-moving action that exists by virtue of a backward-moving action.

– Sondra Perl

The writing process is itself made up of a number of processes, as depicted in table 13. As an act of making meaning, it assumes movement through these four processes: *prewriting, drafting, revising,* and *editing.* This movement, however, is not linear. We move recursively, shifting among the processes, using strategies as needed. Prewriting, for example, is an initial process; nonetheless, prewriting activities may and should be used whenever we are confronted with the need to develop more or different ideas. We may discover within the revising process that new ideas are necessary, thus returning to the strategies that initiated our writing activity in the first place. Thus we may view any one of the four major processes as a matter of emphasis. Although we may be engaged primarily in one process, we often revert to one or more of the others throughout the writing period.

Students need consistent experience with all four major processes if they are to develop writing strategies, learn to consider alternatives, and mature in the writing process. *Teachers need to write with their students,* modeling the major processes, and teaching the strategies which enable students to grow in writing skill. Students who understand writing as a process most often demonstrate confidence in the act of writing. Just as important, they most often like to write.

Prewriting

Prewriting is a time of preparation to write the first draft. It helps students generate and explore ideas, consider options, and do the thinking necessary to frame the pattern in their minds. It is critical to the success of the entire writing process. Prewriting activities should be designed to enable students to think through the task ahead: to find something to say and to consider ways of saying it; to consider their purpose for writing; to envision their audience. The long range goal is to provide students with many techniques to draw upon when they begin their writing.

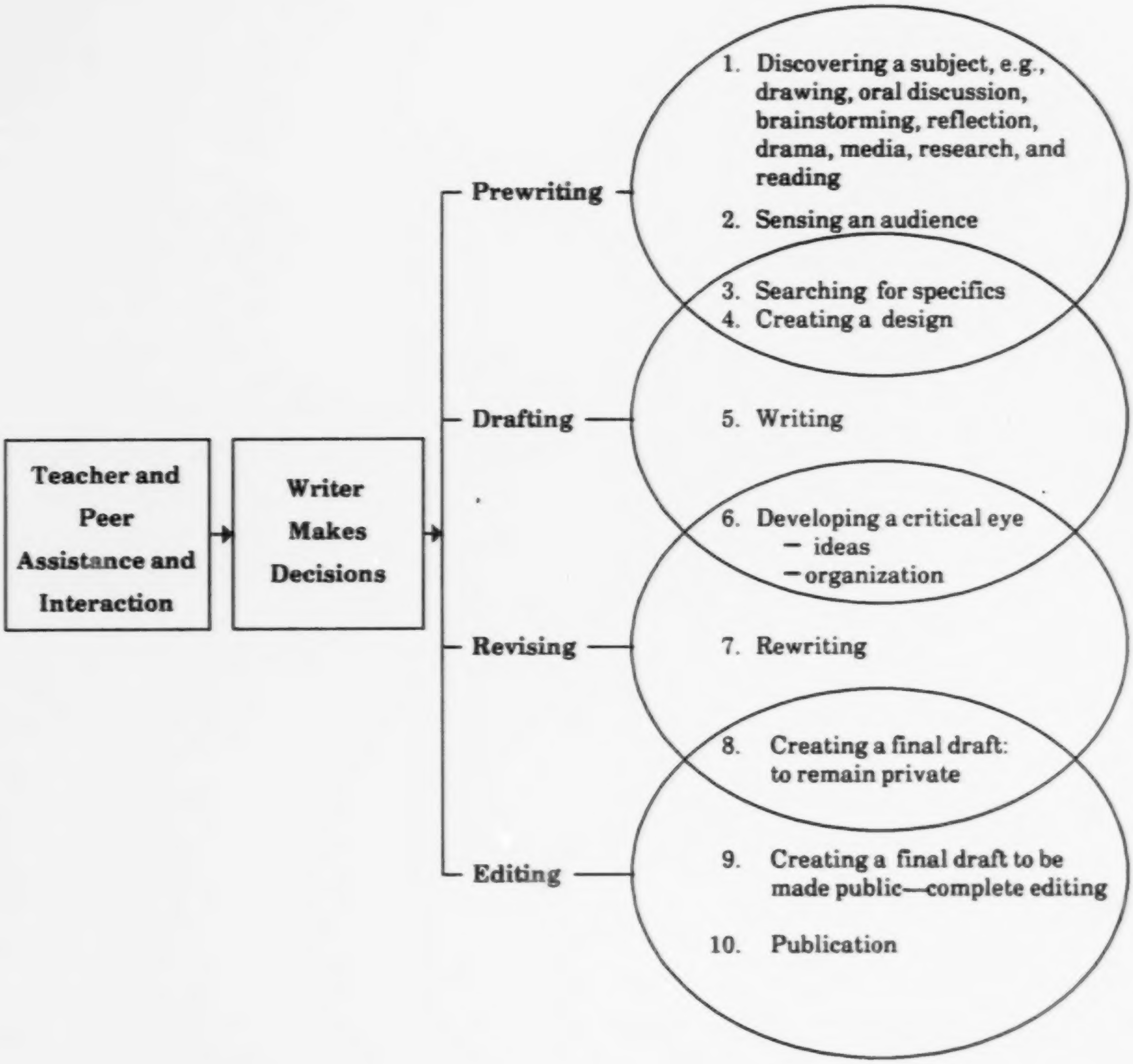
Common activities include: drawing, oral discussion, reflecting, drama, listening, observing, reading, brainstorming, freewriting, research, media stimuli, field trips, interviewing, sensory stimuli, simulation, responding to computer prewriting programs. These activities may include an entire class, small groups, pairs, or individuals working on their own. However, interaction among students is often a highly productive way to help them generate ideas.

Drafting

Drafting should be considered a multiple stage in the writing process. The first draft allows the student to explore freely and discover meaning—without worrying about revising and editing. It is essential that content

Table 13

Writing Process*


Teacher and Peer Assistance and Interaction
Writer Makes Decisions
Prewriting
Drafting
Revising
Editing
1. Discovering a subject, e.g., drawing, oral discussion, brainstorming, reflection, drama, media, research, and reading
2. Sensing an audience
3. Searching for specifics
4. Creating a design
5. Writing
6. Developing a critical eye
– ideas
– organization
7. Rewriting
8. Creating a final draft: to remain private
9. Creating a final draft to be made public—complete editing
10. Publication

*Model by Glennellen Pace, University of Wisconsin–Eau Claire, based on the work of Donald Murray.

rather than convention be emphasized. Here the teacher can help the student expand and think, mainly through informally giving questions and prompts. The second draft and/or subsequent drafts should be shared with classmates in order that suggestions for improvement be varied. Sharing also promotes critical reading skills, the recognition of audience, and the value of response. At the same time, it accustoms students to the notion of constructive criticism.

Students may work in pairs or small groups, initially under structured (teacher-directed) procedures, but working toward a goal of independence in group response. Peer interaction heightens student awareness of the writing process per se, as well as their individual writing process. It allows them to see what is unclear in their written messages; consequently, it is a a powerful aid to improving writing.

Revising

Revising occurs both simultaneously with the drafting process and after a draft has been completed. In-process revision takes place when a student makes changes while composing—erasing, crossing things out, cutting and taping, squeezing in new things, making margin notes for additions, drawing arrows to indicate movement of content, etc. These same activities, of course, occur after a draft is completed. Revising is crafting. It is the deliberate reworking of material to fulfill the writer's purpose, and such reworking means making changes in one or more areas: content, organization, and style. Mechanics, usage, and grammar are not included here. These will be considered in the editing process.

Major types of changes made during the editing process may include: adding something; deleting something; moving something; substituting something; or combining things. "Something" and "things" may be words, phrases, clauses, and paragraphs. The changes seek to improve the content, the organization, or the style of the written product.

Revising assumes multiple drafts, even with a beginning writer. It also assumes the teacher and other students as readers. Students must be taught both to revise their own work and to help others do the same. This process requires constant attention and may not be successful at first. Teachers must be prepared for some chaotic, "failed" peer group sessions. *Successful peer response groups will evolve over time, becoming an accepted process in writing, if the teacher persists.* Similarly, teachers must be prepared to model the revising process, either using their own draft or those of students in another class or from previous classes. Working through the process on the same piece will enable students to practice a variety of revision techniques.

What the writer does in rewriting is to evaluate her work.... This owner's evaluation is the only one which properly affects writing.
–Rosemary Dean

Revision must be supportive of the student's efforts. Teachers need to include praise along with questions and suggestions for change. Moreover, teachers need to focus attention on only one or two changes or areas in need of improvement at one time. Trying to attend to every item needing attention is wasted effort for the teacher and frustrating for the student. Learning occurs when a few skills are developed at one time rather than when a student is expected to tackle every area at once. Some common activities to prompt revision include the following:

Children who are allowed to teach one another learn a valuable lesson in the process. They discover that people, even peers, can be good resources.
– Virginia Stuart

Large group conferences. Writer reads piece to class and teacher. Teacher models questions about content and invites class to join in.

Small group conferences. Again, writers meet with the teacher, who models the questioning process. Students are encouraged to ask questions also.

Peer evaluation or conferences. Students work in pairs or small groups to help one another hear, see, and make changes. Suggestions can be made orally and/or in writing within the bounds of carefully selected criteria.

Spot conferences. The teacher quickly reads the draft, asks questions about content or organization, and makes one or two suggestions for improvement.

Reading aloud. The student reads a draft to teacher, parent, (or any available adult) or peer, thus catching some problem areas upon hearing them.

Checklist. The teacher and/or students prepare a list of skills to be dealt with in a given assignment. This may be a general reminder of considerations of content, organization, or style *or* focus on a few specific skills (not mechanics, usage, etc.) that are critical to the success of the given writing task.

Teacher-directed lesson. The teacher presents a lesson dealing with critical skills in revision. The lesson would focus on one or two skills, those most students appear to lack. Here supportive exercises may be appropriate.

Sentence or paragraph lifting. The teacher lifts a few sentences or paragraphs from student papers for purposes of full-class critique. When used as a revising activity, sentence lifting will usually require more than a single sentence; most revising problems require consideration of larger units of writing. This strategy should also be employed to point out positive and exemplary writing.

Tape recording. The teacher responds to the draft on tape, which the student then plays back later. This is often faster and more attention-getting than written comments.

Word processing. Word processors aid in revision by simplifying the tasks of insertion, deletion, and text movement. Word processors let students experiment with their writing by testing changes in their texts before committing a final draft to paper. In addition, some teachers combine word processor use with checklists, having students use the word processor to search automatically for vague phrases or other weaknesses.

Editing

Editing should be reserved for preparation of the final draft and should not be done beforehand. At the earlier stages of writing, the emphasis is on content, organization, and style. Only now, as the draft is being readied for others to read, do the mechanics of language become important. Mechanics are the means to clear communication with one's readers; they are not an end in themselves nor do they have authentic meaning without the context of full discourse. Students do need to understand, however, that poor mechanics stand in the way of their message being understood: at the least, they slow down the reader and at the worst, they make the message unintelligible. Furthermore, students need to understand that the responsibility for editing lies with them—not with the teacher. It is the students, then, who check for errors in punctuation, capitalization, and spelling as well as for usage errors such as agreement, plurals, possessives, and tense. Far too much teacher time is consumed in correcting papers that student writers should have edited. The teacher's time is better spent in examining *the pattern of errors* in the work of an individual student, as well as in determining if a specific area needs reinforcing with the entire class. It is at this point that supportive exercises in an isolated skill may be appropriate. Approaches to editing include:

Peers. Students pair off and edit one another's drafts, pointing out as many errors as possible. Each student makes his or her own corrections.

Class "experts." Students skilled in a specific area check the drafts of those less able to detect errors (e.g., a punctuation posse edits for punctuation errors). Often, a peer is able to explain a point clearly, in terms a classmate can understand. This may be built into the editing process as well.

When children can talk to each other as they compose, when they can hear and read each other's writing, they have both oral and visible evidence of what each knows.
– Donald Graves

Minimal mark. The teacher places a dot or check mark at the end of a line containing an error. Students must find the error and make the connection.

Sentence of the day. Each day the teacher selects a sentence containing common errors and writes it on the board. Students suggest corrections orally.

Sentence lifting. Several sentences (the number would be dependent upon grade level) are written on the board exactly as they appear in student drafts. These sentences should contain common errors made by a significant number of students. Additionally, one sentence should contain no errors as a means of counteracting student tendencies to over-correct. Students identify errors and make corrections, either as individuals or as a group. This procedure, used routinely (i.e., 5–10 minutes, 3 days a week), will produce more able editors.

Error analysis chart. Students enter the writing assignment on a chart. They then note the type and number of errors found in the draft, as well as the correction for each of them. This chart would document progress, or lack of it, in skill development in a realistic manner based on the students' own written texts. Skill development charted through isolated drills does not indicate a student's ability to use a skill in the context of developing his or her own text.

Spelling. Young writers circle 3–5 words they think are misspelled. The teacher writes the correct spelling for student to use in next draft. Students enter words into their own spelling list.

Checklist. Students refer to a checklist as a reminder to look for specific mechanical errors in their papers. For example, primary age writers might use the following list: (1) Does every sentence begin with a capital letter? (2) Does every sentence end with a punctuation mark? (3) Does every sentence make sense?

Skill chart. The teacher works with individual students on particular problems (e.g., question mark) needing attention in the piece. Students correct errors in the rest of the draft. Teacher notes growth and records it on individual skill charts kept for each student. This chart will allow the teacher to see which editing skills have been identified, worked on, and used by each child.

Computer editors. Numerous computer programs are now available to help students find spelling errors and to identify such aspects of writing as passive voice, consolidated sentence structure, excessive use of "be" verbs, usage errors, homonym confusion, and many others. Most of these programs are inexpensive, and several are designed to be used by younger students.

Errors count but not as must as most English teachers think.
–Mina Shaughnessy

Teachers should accept a draft as final when a *reasonable* number of errors has been corrected. "Reasonable," needless to say, is a relative term. What is appropriate for one student is not necessarily appropriate for another. A student with less language development will lose all motivation if faced with the expectation of an errorless draft. For a very able student, however, near-perfection may be both appropriate and motivating.

A wise and caring teacher will focus on only a few errors at a time. To do otherwise, to be hypercritical, will only discourage a young writer. It is not unlike the tennis coach who tells you: "Your serve is terrible. Your backhand is weak and your forehand is too soft." You would no doubt happily give up tennis. With young beginning writers, work on only one or two skills.

Approaches to Teaching Writing

Until recently, writing has not been a field of study. We have not known very much about how people learn to write or what underlies the very process of composing. In the 1970s, however, researchers and classroom teachers began to unravel the process, giving us tentative but valuable insights which bear upon the teaching of writing. Although much is still unknown, we have learned that writing is primarily learned rather than taught, and that the teacher thus becomes a powerful factor in fostering the learning process and environment. Similarly, only recently have we learned the implications of cognitive and developmental psychology upon the teaching of writing—that teachers need to intervene in the process in ways consonant with the developing student. These, however, are recent and growing fields of knowledge. Consequently, many language arts teachers have not been educated in programs including these findings.

While many teachers intuitively develop writing approaches which are consistent with current knowledge, many others do not. Moreover, often there is no underlying coherent philosophy to the teaching of writing in a school or school system, resulting in no consistent pedagogy. Writing instruction in the schools thus may be characterized as somewhat haphazard, dependent upon individual teachers whose interest in writing and professional development has carried them beyond conventional approaches of composition instruction. Lacking knowledge of the field, other teachers and curriculum planners may continue to rely upon these approaches, approaches which appear to be sensible but in reality are not. An examination of three conventional models of teaching writing will demonstrate this.

> *Much of the teaching of composition in American high schools is probably too abstract for the average and below-average students.*
> *–Janet Emig*

Conventional Models*

Basic Skills Model

Two assumptions underlie this approach to teaching writing: (1) writing can be broken down into small parts—the basic skills; (2) skills can be learned one at a time, then reassembled again when one writes a paragraph or essay. This approach may appear reasonable because breaking a complex task into smaller parts often *is* reasonable. However, the assumptions that we can break writing into smaller parts and that we can learn the parts one at a time are false. This is a motor skills model, not a language model. We learn language holistically, the parts all interacting

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*Adapted from *An Introduction to the Teaching of Writing* by Stephen N. Judy and Susan J. Judy. (New York: John Wiley and Sons, 1981.) Used with permission.

with one another and dependent upon context; it is a synthesis. Because composing is an act of synthesis rather than an analysis of parts, the basic skills approach runs contrary to language learning.

Expository Rhetoric Model

This approach, often combined with that of basic skills, also teaches through an analysis of parts. Students are shown patterns of composition, usually beginning with an explication of paragraph structure and gradually working toward a full essay, the classic five-paragraph theme. Thus students work from clause to sentence, from sentence to paragraph, from paragraph to essay. They deal first with topic sentences, then with methods of support, and finally with patterns of organization, most commonly definition, cause/effect, comparison/contrast, and classification.

Again it appears reasonable to approach the writing task through steps; it also appears to facilitate a thorough and orderly approach to instruction. In reality, however, it runs contrary to the writing process as an act of synthesis. Furthermore, it presents writing as a series of orderly steps and isolated skills rather than what it is: a somewhat messy act of discovering and making meaning. We do not, for example, systematically choose a pattern of organization and then find content to fit it. Nor do we work out a topic sentence before we have generated content to support it. This approach emphasizes technique; in the process, genuine purpose—the very reason we write—is lost. The act of creating meaning is lost. The result is often dull, wooden student essays in classic five-paragraph form.

For almost two decades we have seen school purchases of lined handwriting paper decline in inverse proportion to the increase in use of plain copying paper, those sheets needed for short answer exercises and for multiple choice drills.
– James R. Squire

Literary Model

This method provides students with examples of good writing, most often that of major American literary stylists, and asks them to use the same techniques in their own work. While it is important for students to read and discuss good writing, the analysis and application required in this approach may lie beyond the capabilities of most students. Moreover, often the discussion of stylistic and literary features of the model supplants actual writing time. Although literature can and should be used as a springboard for K-12 writing experiences, this approach too often emphasizes style and form at the expense of purpose and audience.

A Synthesis of Conventional Approaches

Although a combination of methods, rather than reliance upon a single approach, sounds sensible, the result is often a combination of the worst aspects of each of them. In the case of the conventional models, this means the student receives consistent experience in the practice of isolated skills. Additionally, each of these models is analytic in nature, requiring students to understand parts of an undetermined whole, as well as make judgments and applications which may be beyond them developmentally. Many students, including those in senior high school, are incapable of rigorous analysis of abstract concepts. Another drawback to these models is their focus on the teacher rather than on the student.

Contemporary Models*

Process Model

In this approach, students work through the writing process (i.e., prewriting, drafting, revising, and editing), experiencing *all* phases as they create a written text. Peer response, as well as using the teacher as ongoing respondent, are an integral part of this method. This is a learn-to-write approach, with very limited direct instruction in basic skills or rhetorical forms. It assumes that skills instruction has its origin in student drafts, and that skills work is done in the context of the writing process. Donald Murray (1968, 1978, 1979) has been a strong advocate of this approach; his writings show the process model and conferencing approach at work. It should be noted, however, that secondary teachers may choose to incorporate the writing process method within one or more of the other contemporary approaches, thus touching on other curricular areas of importance in the secondary school. Elementary and middle school teachers will find Donald Graves' writings very useful (1983, 1984).

> *When writing, Americans too often feel like the man who has been invited to a party of distinguished guests. Being a person of modest station he attends with great reluctance and discomfort. He has limited aims: to be properly attired, demonstrate correct manners, say as little as possible and leave early.*
>
> *–Donald Graves*

Conferencing Model

This approach breaks down the usual concepts of "class" and "lesson" and focuses on face-to-face, teacher-to-student discussion of individual papers. Variations of this approach include small group/peer discussion or writing workshop settings. Conferencing, similar to the process model, addresses basic skills and rhetorical concerns on an individual basis as often as possible. And, in real practice, the conferencing approach is part of the process model. Conferencing was popularized both by Donald Murray and Peter Elbow (1973). Elbow, who advocates a "teacherless" writing conference, might appear extreme to the secondary or elementary practitioner; his book, however, provides good information for teachers interested in this approach. Donald Graves (1983, 1984), although focusing on the elementary school, is an excellent source for all teachers.

Literary-Thematic Model

Here, students are immersed in literature and encouraged to write on a specific theme or topic. Students examine both literature and lesson themes, with the writing topic growing from the *response* to what has been read. This approach can draw directly upon students' reading yet does not call for either imitation or literary analysis. (See Louise Rosenblatt

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[1938, 1979] for a pedagogical base to using literature in the writing class.) The teacher, perhaps with the class, chooses a theme or topic (e.g., loneliness, search for identity, prejudice, etc.); then she or he collects a number of readings on the theme, to include fiction, nonfiction, poetry, and drama. Students would examine both the literature and the themes; their writing topics would grow from their responses.

Secondary courses taught as chronological survey, such as American or British literature, could be approached thematically. One example of this is the *Scholastic American Literature Program* (1977). Elementary and middle school teachers may refer to John Stewig's writings (1983) for appropriate examples. The literary–thematic approach lessens the temptation to make junior literary critics out of students and, at the same time, insures exposure to good literature and the timelessness of human values and concerns. Similarly, this approach provides for the incorporation of adolescent fiction into the curriculum. Although popular fiction is not without its critics, it nonetheless can play a vital role in increasing student reading. Moreover, some children's and young adult fiction is of high quality and deserves a place in school curriculum. Another advantage to the literary–thematic approach is its provision for individual differences either through small group or individually selected materials.

Real–World Topics Model

This approach to writing looks to issues and problems outside of the classroom. Students are encouraged to develop their own reading and writing assignments, drawing either on a classroom library prepared by the teacher or on school or community libraries. The issue or problem may be selected by the teacher and/or students, and students then read in their respective interest area, eventually deciding on ways in which to share their ideas with others. *Reality–Centered Learning* by Ruchlis and Sharefkin (1975) offers a look at student–structured learning as well as a range of topics suitable for adaptation by the writing teacher.

> *I put a piece of paper under my pillow, and when I could not sleep I wrote in the dark.*
> *– Henry David Thoreau*

Experiential Model

The central idea in this model is a familiar one: we write best about what we know. This approach is committed to writing as a way of discovering and sharing what we know. This is not just a matter of perception, but rather movement from perception to experience, the combining and processing done by the writer captured in print. Similar to the other approaches, the experiential model incorporates basic skills and organizational instruction into the writing process. Writing assignments provide for increasing the students' range of skills as they increase their capacity to write about more diverse experiences, moving to a broader consideration of audience and more depth of insight. James Moffett's writing (1968, 1984) explores this model and suggests classroom application both at elementary and secondary levels.

Contemporary Rhetorical Model

The focus of this model is on writing as communication. The rhetorical model is especially concerned with developing audience awareness in student writers and is particularly applicable to writing for persuasive aims. Techniques of audience analysis and experience in using a variety of appeals to the audience are frequent components of this model. In addition, attention to invention techniques—ways of developing ideas on a subject—from Aristotle's *topoi* to Burke's pentad, provide student with new approaches to prewriting. Finally, the rhetorical model also often includes a focus on structure and organization. Kinneavy's modes, D'Angelo's paradigms, and Becker's tagmemes are all ways of looking at subject matter from a variety of perspectives. From these perspectives arise the various patterns of organization used in writing and speaking.

A Synthesis of Contemporary Approaches

In our discussion of the conventional approaches to teaching writing, we did not advocate a synthesis, mainly because each of the approaches stresses analysis, drill and isolated skill instruction, and teacher-centeredness. Any combination of approaches would tend to the worst of each of them. This is not the case, however, when we consider the contemporary approaches. Although the models have been presented as separate entities, in reality parts of them are subsumed in one another. Most often, the process, conferencing, and experiential models are found in an integrated course. Moreover, the literary-thematic and real-world topics models are easily integrated with those of process and conferencing. Each of these models calls for synthesis, for the student to be the active agent in discovering and creating meaning as he or she creates a written text. And in each model, attention to basic skills and rhetoric is most often done on a small group or individual basis. Full-class instruction in these areas would grow out of analyzing student drafts, when the teacher learns that nearly everyone needs instruction on a single point or area. In these contemporary approaches, then, the teacher is a facilitator, an interacter, rather than examiner and critic. And ownership of the writing process is held by the student. This is the most powerful means of developing proficient student writers.

Table 14 contrasts traditional and process writing models.

I was astounded when the teacher read one of my paragraphs in class. Until then I had no idea I could write or have anything to say. I began to think I could do something right for a change.
– Student, quoted by Donald Graves

Table 14

Traditional vs. Process Writing Models

Traditional Model	Writing Process Model	Recommendations
Topics and Time		
Teachers usually assign writing topics; topics might not be related to student interest or course content. Students are treated as a class rather than as individuals: all have the same time restraints and the same assignment.	Students are allowed to choose own topics frequently. Most topics arise from prewriting activities; student experience is utilized. There is recognition that time spent in each phase of the process varies with the individual student and the writing task.	Teachers allow flexibility in topic choice, as well as relate writing to other areas of student life, academic and otherwise. Teachers allow sufficient time for students to work in and through the major writing processes.
Prewriting		
Students write with little or no prethought or activities which help them to generate ideas or to conceive of the pattern as a whole. An audience is rarely identified; purpose may be fuzzy or contrived; and form is unvaried (e.g. the five paragraph theme).	Prewriting activities are integral to the success of the written text. Audience is specified; purpose is clearly articulated; and the form is varied. Form grows out of the text generated in prewriting.	Teachers provide and model various activities and strategies. Students consistently use them to achieve internalization and routinization. Students maintain a journal as a source of writing ideas, as well for writing fluency.
Revising and Editing		
Students often approach the writing task as a first draft/only draft. Students may be told to use a pattern of organization (e.g. compare) but are not taught how to shape or revise content to achieve it. Revision is not taught; most rewriting involves word-level changes.	Students expect to write multiple drafts. Students are taught patterns of organization both directly and through experience with written products. Through spot conferences students are guided as they develop and revise text. An important distinction is made between revising and editing. In revising, emphasis is on content.	Teachers remove constraints of correctness on first drafts, model revision strategies for subsequent drafts, and expect editing only on the final draft. Teachers provide models: their own writing, student writing, professional writing. Teachers and students act as critical readers and respondents for each other.

Traditional Model	Writing Process Model	Recommendations
Writing Skills Skills are practiced in texts or on exercise sheets. Skills instruction is linked to exercise mastery. All students work through the same skills, regardless of need. Isolation of skills from writing context results in dismal transfer of learning. Analytical grammar is viewed as prerequisite to writing. Skills are often limited to punctuation, usage, and other mechanics.	Skills are practiced in the context of students' original writing. Skills instruction is based on error or problem areas found in students' draft. Skills instruction is geared to those areas and students who show need for it. Practice exercises lead to or follow students' writing (i.e., full discourse). Text exercises reinforce or support, not replace, instruction done through student drafts. Instruction in parts of speech occurs when students demonstrate a need for a concept. It is not required before students write full discourse.	Texts, workbooks, and exercise sheets should be used sparingly. Teachers base skills instruction on student drafts. Teachers make a distinction between conferencing for skills (editing) and conferencing for content (revising). The teaching of analytical grammar is subordinate to the teaching of writing.
Evaluation The teacher corrects every paper and assigns a letter grade. Students may have no idea of criteria for grading. Evaluation usually means formal evaluation (i.e., grade). Writing folders are not kept.	Students make needed corrections. Not every paper is graded. Students are given criteria for papers which will be graded. Informal evaluation (spot conferencing) is part of the revision process. Writing folders provide basis of evaluating growth over time.	Informal evaluation, brief conferencing between student and teacher, occurs regularly. Peer response is a regular part of informal evaluation. Students and parents understand the criteria for evaluation of written texts. Teachers are selective about which papers to grade. Teachers require students to make necessary corrections. Students have writing folders.

Writing Scope And Sequence

Much of the current talk about the basics of writing is not only confused but, even more ironic, frivolous. Capitalization, spelling, punctuation—these are touted as the basic in writing when they represent, of course, merely conventions, the amenities for recording the outcome of the process. The process *is what is basic in writing.*
–Janet Emig, Hand, Eye, Brain

Learning to write well is a developmental process, continuing all through schooling and beyond. Thus, most writing skills are never fully mastered, but are improved, strengthened, and refined. To reflect this, the writing curriculum should be spiral in nature. This means that students continually return to the same forms of writing, handling them with increasingly complex levels of thought and imagination. Such a curriculum does not adhere to the idea that shorter writing tasks are mastered before longer ones are attempted. It is not necessary, for example, to work on isolated sentences, delaying paragraph or full essay writing. Nor does it deny experience in writing complete discourse (purpose, audience, form) each time writing is assigned. A curriculum that reflects a word-to-sentence, sentence-to-paragraph approach to writing fails to recognize the holistic nature of language learning, as well as the basic tenets of communication: purpose, audience, and context. Consequently, writers at all levels of development should write in a variety of forms, with genuine purpose, for authentic audiences. Although teachers and curriculum planners will emphasize certain modes at an appropriate developmental level, the curriculum should reflect writing experience that exploits the range of activities at all grade levels.

Writing is also a cognitive process. In the act of writing, we often discover what it is we have to say. We come to know what it is that we know, and we come to understand ourselves and our world in new ways. Writing is a powerful means of strengthening thinking skills: it is a complex intellectual activity, not just a collection of grammar rules, mechanics conventions, and usage caveats. The writing curriculum, therefore, is not the sole domain of language arts. Writing from the content areas and within the content areas will facilitate subject-area understanding, as well as provide needed practice in the writing process.

Teachers and curriculum planners also need to recognize the relationship that exists among all the language arts. Listening, speaking, and reading all enhance and promote writing, and in turn, writing strengthens work in these other language arts. A strong program integrates as much as possible all the forms of language learning. Studies show that long term learning takes place when all the language arts, including audio and visual, are involved in processing, interpreting, and storing information. Moreover, an integrated program recognizes the psychological reality: as humans, we are synthesizers of experience.

Students and Teachers: Within the Writing Process

As a complete and active process, writing remains the same for students of all ages. Primary level students, therefore, should have experience in prewriting, drafting, revising, and editing and continue that experience through their years of formal schooling. The ability to utilize fully each of the four major processes will increase with maturity, writing

	Early Primary		Late Primary	
	Student Characteristics	**Teacher Activities**	**Student Characteristics**	**Teac Activi**
Prewriting	Uses oral language, drawing as stimuli for writing May use invented spelling Verbalizes as writes Limited by oral language, current grammar, syntax Limited attention span Self as focus Unable to plan Spontaneous Uses language as play Blocked by rules, concern for neatness, correctness	Recognizes drawing as bridge to written text Capitalizes on invented spelling and language curiosity Utilized oral language as stimulus for writing Allows time for reflection Encourages to explore freely Amplifies through questions Allows child input on topic Eliminates constraints of correctness, neatness Provides audience, purpose Models process Provides experience with varying forms (letter, ad, story, etc.)	Continues to keep self as focus May become restless, avoid writing when faces with new writing problem to solve When attempting new approach, may decline in other "mastered" areas Is more audience conscious Has growing capacity to plan Is capable of exposition Knows story grammar Able to use resources	Allows for differing paired work, left work, etc.) Knows movement is slow Views writing as m not as skills Helps limit topic Knows child's limit purpose Provides for varyin Considers assignme checks for credib relevance
Drafting	Constrained by handwriting Writes in expressive mode; spontaneous; loose organization; monologue; language much like talk Often loses meaning or grammatical structure Text often list of likes, dislikes May use inventory knowledge, "all about . . ." Syntactic patterns influenced by speech patterns Limited in rate and amount of production	Observes, follows, and solves problems with the child Writes with the child Helps child discover what he or she wants to say Conferences with child in noncritical manner Reinforces idea of making choice in writing Supportive, helping child to move on without telling "where" to go Models questioning behavior Removes external constraints Emphasizes content	Is more capable of shift in roles of writer–reader Expects to write multiple drafts Increased ability to use language not tied to immediate context Complexity of written syntax varies greatly, but generally less complex than oral Complexity and length of written text not correlated Length of text varies greatly from child to child, in same child, as writing task changes	Shares parts of own Allows child to contr process Encourages to mess as tentative Knows worry over w ling, etc., in early loss of control Encourages writing alternative open pressure and rei choices) Has child use scrap etc., for later revi
Revising	Difficulty in envisioning audience or text as object Does recognize text needs coherent structure (beginning, middle, end) Written syntax limited by oral Usually attends to whole, then parts Difficulty with concept of space, where to put information Adds on or deletes	Focuses on ideas Allows enough time Provides opportunities to share writing with others via large and small group conferences. Shows child how to use tape, staples, etc., to add room for more information Models addition, deletion, and resequencing	Begins to view work as a product Has more concern with conventions May use reference skills May or may not try to discover what he or she means May or may not weight options May put premium on neatness, blocking revision potential May just recopy or do a totally new draft	Models revising pro Demonstrates rethi part of writing Encourages child to before rewrite Knows interaction, key to good teach Fosters idea of audi and saying what Looks at content, fo 1st, language 2n Knows every paper be revised Understands most d toward language found here conne choosing words)
Editing	Limited by current knowledge May ask for skills information (punctuation) May overuse a new skill May rely on teacher through dictation Stymied by rules	Translates invented spelling for publication Provides publication, thus a reason for editing Receives child's writing with respect and enthusiasm	Begins to view work as a product Has more concern with conventions May use reference skills May make small changes independently Tends to erase rather than cross out	Knows editing valid assignment has Teaches editing sho Asks permission to lish final draft Examines drafts for errors (e.g., miss punctuation)

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y	Intermediate		Jr./Middle School	
Teacher Activities	Student Characteristics	Teacher Activities	Student Characteristics	Teacher Activities
differing styles (drawing, work, left alone, group tc.) vement out of expressive ting as making meaning, kills it topic ld's limits on audience, e or varying forms assignments carefully and for credibility and nce	Self as focus still dominant though may be increasingly able to consider audience May consider purpose in writing May demonstrate growth in ability to plan Has capability to use outside resources as aid in writing May begin to lose sense of language play Expressive writing still dominant	Understands class may have widening gap in writing skills Provides for wide variety of activities to stimulate thinking, allows for individual differences/interests Helps child focus on audience and purpose Ensures that child experiences a range of forms Gives child freedom	Greater awareness of needs of audience; able to write for remote, unknown audience Can conceive of piece of discourse as a whole Greater capacity for analysis and synthesis Capable of extensive planning Should have repertoire of generating strategies Has more comfort with ambiguity Growing sophistication in defining purpose and choosing appropriate mode of expression	Provides ample practice in vari generating strategies Provides for fluency through fr writing on near-daily basis Encourages use of journal as so of topics Provides experience in all mode Uses content areas as source of writing Uses literature as basis of respo writing Encourages community as sour topics Uses imagination as source
rts of own drafts ld to control the writing es to mess up draft, see it ative rry over word shape, spel- c., in early draft will cause control es writing 2 or more tive openings (relieves re and reinforces making) use scrap paper, skip lines, r later revision	Better control of shift from writer of text to reader of it Growing syntactical skill Better able to sustain the writing process More capable to focusing on one topics More capable of developing a coherent text May resist multiple drafts May depend too heavily on familiar story lines, resist efforts to restore originality	Models the process, thus emphasizing that all writers go through drafts Focuses on critical reading skills Encourages tentativeness Removes concern for neatness correctness in early drafts Conferences regularly Help child develop questioning strategies Allows time for the process Encourages student interaction	Capable of viewing text as process Growing ability to stay focuses, organize theme Greater clarity (logical flow of ideas, relationships) and coherency Able to coordinate greater number of ideas, points of view More able to present argumentation effectively Growing ability to use literary devices Growing precision with language/diction Capable of range of sentence types Expects to write multiple drafts	Writes with students and share drafts Removes constraints of correctn neatness Observes, follows, and solves problems with student Models questioning Conferences with student Reinforces making choices Views writing as process of disc
vising process ates rethinking as natural writing es child to read aloud rewrite eraction, not reaction, is good teacher feedback ea of audience awareness ying what one means ontent, focus and sequence nguage 2nd ery paper doesn't have to ised nds most development language awareness here connecting thoughts, ng words)	Increase ability to see written text as a product to be worked on May still have difficulty considering needs of the reader May be overly concerned with mechanics and conventions May tend to recopy or tear up the draft and start over May be unable to on make some syntactical connections showing relationships. Will need help with lines of reasoning	Helps child develop critical reading strategies helps child focus on content and ideas, organization first Delays language concerns until global issues are resolved Does not ask child to revise every assignment Helps child envision audience and purpose Encourages peer response Models questioning strategies	Capable of viewing text as product Able to read critically for self and peers Able to evaluate the text vs. reader's knowledge Better sense of intended meaning vs. text produced growing capacity to deal with rhetorical concerns More able to deal with global issues before sentence and word level Capable of manipulating syntax	Is alert to student sidetracking avoiding meaning by overly focusing on word/sentence Focuses on content first, langua second Helps with global issues, reorde lines of reasoning Uses peer groups
iting valid only if ment has social meaning diting shortcuts nission to display or pub- al draft drafts for patterns of (e.g., misspellings, ation)	Will have better grasp of conventions and mechanics Capable of referring to sources for help Capable of self-correction in many areas	Focuses on pattern of error; uses it as base of skills instruction Does not overwhelm child by demands for corrections in multiple areas at same time Has children help each other with editing and making corrections Gives class an understanding of why we edit	Has internalized most conventions, spelling Has sense of own weak areas capable of self-correction Understand necessity of editing for publication	Provides publication, thus givi authentic reason for editing process Focuses on only 1 or 2 skill area once Uses variety of editing activiti Has student make corrections Uses drafts as basis of skills instruction

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Table 15

Scope and Sequence Model/Writing

Teachers need to read and consider the entire K–12 scope and sequence in writing. It is not just a matter of understanding the developing student but also one of understanding how teachers serve as guides. The activities that the primary level teacher is encouraged to do are not different in kind from those of the senior high teacher. The difference lies only in the degree of sophistication and complexity which matches the growing ability and experience of the developing student. The teacher's role is vital at all levels, and in order to provide a congruent program in writing, teachers at all levels need awareness that they are indeed providing for the same processes to evolve. Moreover, we do not teach in a vacuum. Awareness of and sensitivity to adjacent grade levels (i.e., their writing focus with its inherent potential and problems) is prerequisite to an effective writing program.

	Senior High School	
her ities	**Student Characteristics**	**Teacher Activities**
ctice in variety of egies through free- daily basis urnal as source in all modes as source of asis of response nity as source of s source	Able to write for an increasingly remote audience and more elaborate purpose Has more flexible perspective Has fuller sense of writing as extension of self and ideas Able to do preliminary planning, see past and future May over–plan May lose sense of play in language/writing Has growing sense of language as object	Plans for movement from expressive to those of informative, persuasive Is aware of individual differences (e.g., write off top of head vs. extensive planning) Knows planning is a late development Encourages to reach out beyond school to community Needs to ask what child at given point of development able to do as writer and what chooses to do if given freedom
ts and shares ts of correctness, and solves tudent tudent choices rocess of discovery	More able to coordinate several points of view Growing ability to coordinate ideas, to take more variables into account More able to stay on topic Shows movement from single episode narrative with chronological order to one with subplots Movement from single argument to anticipating counter arguments Movement from loosely constructed ideas to tighter discourse Able to postpone concerns for later draft Capable of more sustained writing	Models drafting and shared own drafts Encourages tentativeness, freedom from constraints of neatness, correctness, etc. Models questioning process Conferences in noncritical manner Reinforce idea that writer makes choices Allows enough time
sidetracking self, ing by overly d/sentence first, language issues, reordering ng	Can view work as product Real concern with audience can read more critically for self and peers Has growing ability to manipulate syntax (logical relationships, concepts of time/space relationships) May still waver between meaning and intended meaning May see revising as recopying or starting with entirely new draft/topic May resist process Will focus on word level May sense something is "wrong" but not be able to pinpoint or fix it	Is aware that revising is a late development Focuses on ideas, content, organization first; language concerns second Models questioning process Conferences in noncritical manner Reinforce idea that writer makes choices Delays language concerns until global issues are resolved Does not ask child to revise every assignment Helps with reordering lines of reasoning
ion, thus giving on for editing or 2 skill areas at iting activities corrections is of skills	Capable of using references will have internalized some conventions Will have growing mastery in spelling Capable of self–correction	Focuses on only 1 or 2 skill areas for correction Gives attention only to those errors child can change and has child make changes. Examines draft for pattern of errors Uses drafts as basis of skills instruction

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practice, and decision-making experience. Primary age children, for example, are limited by handwriting, by lack of routinization of skills and conventions, and by cognitive and linguistic constraints. Nevertheless, we are not justified in waiting until a child is able to spell and read before beginning writing instruction. Young children are able to express themselves in writing given the opportunity to use invented spelling within an encouraging environment. They are very capable of prewriting and drafting. Similarly, under a teacher's direction, they can revise and edit for one or two mechanical errors. As they move to higher grade levels, they would spend more extensive time in each of the writing processes and require less explicit guidance. By senior high school, less hampered by cognitive and linguistic constraints, they would be drawing upon a wealth of writing strategies and experience. Teachers should bear in mind, however, that ability and composing behaviors vary among students of the same chronological age and even within the same student, depending upon the complexity of the writing task. Although based on writing research and effective classroom practice, this scope and sequence should not be rigidly interpreted. Student composing behaviors, while representative of grade level, are in no way limited to it. The writing process, however, should be viewed as a consistent process across instructional levels.

> *When children write early, their experiments with sounds and symbols produce spellings that may not be entirely accurate, but research shows that if these children continue to have ample opportunity to write, they gradually increase their spelling power.*
>
> *– Donald Graves*

Just as the writing process has consistency through all levels of instruction, activities that foster the process remain consistent from primary age through senior high school. The teacher's role is similar throughout the writing curriculum and critical in terms of insuring an enabling atmosphere. The teacher's understanding of the writing process, of cognitive and linguistic development at various grade levels, and of a role as interacter is a major factor in the success of the writing program. Table 15 provides a K–12 scope and sequence model for a writing program.

*Skills and the Writing Program**

The problem with writing is not poor spelling, punctuation, grammar, and handwriting. The problem with writing is no writing.
– Donald Graves

There is no argument over the fact that students need to learn and master certain skills if they are to become proficient writers. Learning to deal with content, organization, and style is an ongoing process. Similarly, mastering punctuation, usage, and spelling is ongoing and necessary. The argument over skills lies only in the emphasis and place of instruction. Encouraged by textbooks that view writing as a series of isolated skills and by standardized testing that judges writing as skills, programs have removed skills from their appropriate context: the writing process itself.

Skills should be taught in the context of the writing process rather than through isolated exercises that have no bearing on real communication. There are several reasons for doing so.

- Students have a reason for learning the skills: they are going to apply them immediately.
- Learning "sticks" when it is connected with purpose.
- Students see the importance of skills, see their efforts rewarded, when they see greater success in a given piece of writing.
- Integrating language skills in writing leads to careful planning for the whole class, as well as for individualized instruction. When skills work is tailored to the writing assignment and connected with actual student drafts, the teacher is able to get at specific problems.
- Fifty years of research, as well as classroom experience in teaching writing as isolated skills, tell us that the practice does not work. Students do not become proficient writers through the practice of drills.

There are times when language skills work should be introduced and reinforced, when the use of supporting exercises may be appropriate, such as

- just before writing, when the practice has meaning because it will be applied immediately.
- during revising or editing, before the draft is submitted for formal evaluation or "publishing."
- immediately after the draft has been evaluated formally, when students will see the need to practice certain skills they had trouble with before they attend to the next writing task.

It is important with all skills work that the student is not overwhelmed by demands in too many areas at one time. Teachers need to prioritize. Teachers also need to limit the number of exercises and return to full writing experience as quickly as possible.

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*Adapted from *Writing to Be Read.* (Neshaminy, PA: Neshaminy, School District, n.d.). Used with permission.

Major Writing–Skills Areas

The major writing–skills areas need to be viewed as corresponding with student development. Mechanics, for example, tend to become routinized at a certain point, thus allowing for greater concentration on content, organization, or style. As organization becomes more internalized, a student may turn to more sophisticated matters of style and so forth. Teachers need to be alert to the range of abilities present in a single classroom and to gear instruction to these individual needs.

The major writing–skill areas shown in Table 16 also correspond directly to the classical canons of rhetoric discussed in the Speaking section of the guide. Because both speaking and writing are rhetorical, they involve skill areas that are essentially similar. By relating these areas, teachers of writing can build on and reinforce skills learned through speaking experience. The corresponding speaking area is presented in parentheses in the table. Teachers should refer to the Speaking section for complementary information.

Inspiration usually
comes during work,
rather than before it.
–Madeleine L'Engle

Table 16

Writing Skills

Major Writing-Skills Areas		Primary Level
Content *(Invention)*	Clarity of focus, adherence to topic Sensitivity to audience Adequacy of development, richness, completeness of support (logos, pathos, ethos) Insight into subject matter, quality of thought, originality	On topic? Completion of thought? Details of support? Originality? Aware of audience?
Organization *(Organization)*	Logical, sequential order in development of entire piece Logical organization and development in individual paragraphs Support for generalizations Unity, coherence, emphasis Appropriate transitions	Appropriate title? First sentence appropriate beginning? Logical development? Correct sequence? Reasonable ending?
Style and Word Choice *(Style)*	Consistency of voice, tense, person, point of view Correct usage: pronoun agreement and reference, subject–verb agreement, tense Variety in sentence structure, appropriate to topic, purpose, and audience Avoidance of awkwardness, choppy or incomplete sentences Diction and tone appropriate to topic, purpose, and audience Avoidance of sexist language Precision, clarity, richness of vocabulary Conciseness, avoidance of wordiness	Clear expression of ideas? Interesting vocabulary? Avoids overuse of *and*, *then*, *so*? Consistent tense?
Mechanics *(Delivery)*	Appropriate punctuation, capitalization, and spelling Appropriate paragraphing Appropriate format/manuscript form Legibility	Proper punctuation (external early primary)? Correct capitalization? Correct spelling? Consistent tense agreement? Sentence completeness?
Publishing		Legible? Suitable margins? Overall neat appearance?

Intermediate Level	Middle/Jr. High Level	Senior High Level
Questions in the Revising Process		
Stays on topic? Some awareness of audience? Adequate development? Good beginning? Reasonable conclusion? Ideas clear?	Clear purpose or point? Awareness of audience? Adherence to topic? Support details or specific examples of support? Understanding of topic? Originality and creativity?	Purpose clear? Awareness of audience? Appropriate form for purpose and audience? Adherence to topic? Adequate development? Effective development? Originality, creativity, honesty?
Logical development? Sequential development? Use of paragraphs?	Logical or sequential development? General statements supported by specifics? Clear relationship between parts? Use of transitional words, phrases, or sentences? Use of paragraphs?	Logical or sequential order (entire piece and paragraphs)? Relationship between paragraphs clear? Use of appropriate transitions? smoothness of transitions? Unity, coherence, emphasis?
Clear expression of ideas? Variety of words? interesting vocabulary? Complete sentences? Unnecessary words? Necessary words left out?	Clear expression of ideas? Varied vocabulary? richness of vocabulary? Avoidance of cliches, slang? Consistent point of view? Avoidance of wordiness? Variety of sentence types? Correct usage: subject-verb agreement, pronoun reference, tense Avoidance of sexist language	Clarity of expression? Consistent point of view? Consistent voice? tense? person? Variety in sentence structure? Avoidance of awkward, choppy, incomplete sentences? Tone appropriate to purpose, audience, and form? Avoidance of slang, colloquialisms, and cliches? Conciseness? Precision in vocabulary? richness of vocabulary? Correct usage: pronoun reference and agreement; subject-verb agreement; tense, number, and gender? Avoidance of sexist language? Active voice?
Questions in the Editing Process		
Correct punctuation at end of sentence? Commas where needed? Capital letters where needed? Spelling corrected? Fragments or run-ons corrected?	Correct punctuation, capitalization, spelling? Absence of fragments and run-ons?	Correct punctuation, capitalization, spelling? Absence of fragments or run-on sentences?
Handwriting legible? Use of margins? Use of title? Overall neatness?	Correct manuscript form? Legible?	Correct manuscript form? Adherence to form specified by discipline (e.g. science)? Legible?

Keyboarding Skills

> *The hollowness of the informational approach may be seen in the fact that far too many youngsters in this country can name the parts of speech but can't put them together to say what they mean, can tell you what onomatopoeia is but hate poetry.*
>
> *–James Moffett*

In order to preserve information and transmit it, language is transcribed onto paper. In schools this transcription is primarily done with pen and ink; in business it is primarily done with typewriters. With the advent of word processors and their increased use in schools, there is now a third primary means of transcribing language—the computer.

This new means of transcription creates a challenge to the schools because it causes students to use computer keyboards in very early grades, long before they may have received any instruction in typing. Schools often feel torn between introducing keyboarding courses in very early grades or avoiding computer use until students have received such training.

A strong case can be made for including keyboard training at the elementary level. Schools are already giving considerable time to one transcription skill—handwriting; giving equal time to a more current transcription skill only seems fair.

While most school districts will want to explore increased training for students in keyboarding, there may be less need for new courses in this area than might first appear to be the case. First, some school systems are still unable to supply students with access to computers for content–area work. If students aren't using word processors in English classes and databases in social studies classes, there is little need for them to learn keyboarding skills and little opportunity for them to practice skills they may be taught.

Secondly, in those school districts where computers have become a learning and communication resource, the computer itself can help train its users in keyboarding skills. Several exceptional computer programs are available to teach students keyboarding skills while they use the computer and in a minimal amount of time. So learning typing skills is much less a problem than it originally appears. Formal instruction may still be needed to supplement the computer drills being used, but such instruction should take less time than a formal typing course and much less time than is normally devoted to handwriting instruction.

Educators anxious to integrate computer use fully into their curricula should not let fears about keyboarding skills scare them away.

Using Sources for Writing

Why Research Writing Fails

Research writing is one of the most complex intellectual activities we ask students to undertake. We are, in effect, asking them to perform the tasks of a scholar en route to publication. Given this, in its most traditional form research writing is not appropriate for most young writers.

The sophisticated analysis and synthesis, as well as organizational skill, needed for success are generally beyond the cognitive capabilities of the average high school student, let alone one in junior high. Thus, the cognitive complexity of the activity is one major reason for flawed products. Judy and Judy (1981), however, point out that faulty research, as well as antipathy for the process itself, can occur for several reasons.

- Separation from learning in other courses; the "generic" paper, unrelated to ideas or issues in content areas
- Separation from student experience outside of school
- Separation from genuine student interests; the teacher–imposed list of research topics
- Overemphasis on a single type of research—the library term paper
- Overemphasis on form, on formulaic writing that sacrifices the quality of thought and the spirit of inquiry
- Separation of research writing from the writing process; research becomes an out–of–class assignment.

No one outside school ever writes anything called themes. *Apparently they are teacher's exercises, not really a kind of communication.*
– Ken Macrorie

Equally important are considerations of student preparation. When students experience difficulty in research writing, teachers need to examine the environment, student background, and integral skill development.

- Have students been accustomed to independent work?
- Have they been part of an intellectual atmosphere that fosters open-ended questions?
- Have they read and discussed finished products written by their peers, students of their own age and ability?
- Have they had sufficient practice in analysis and synthesis?
- Have they learned to make inferences and draw conclusions?
- Have they mastered paraphrase and summarization?
- Have they learned to interpret and evaluate?

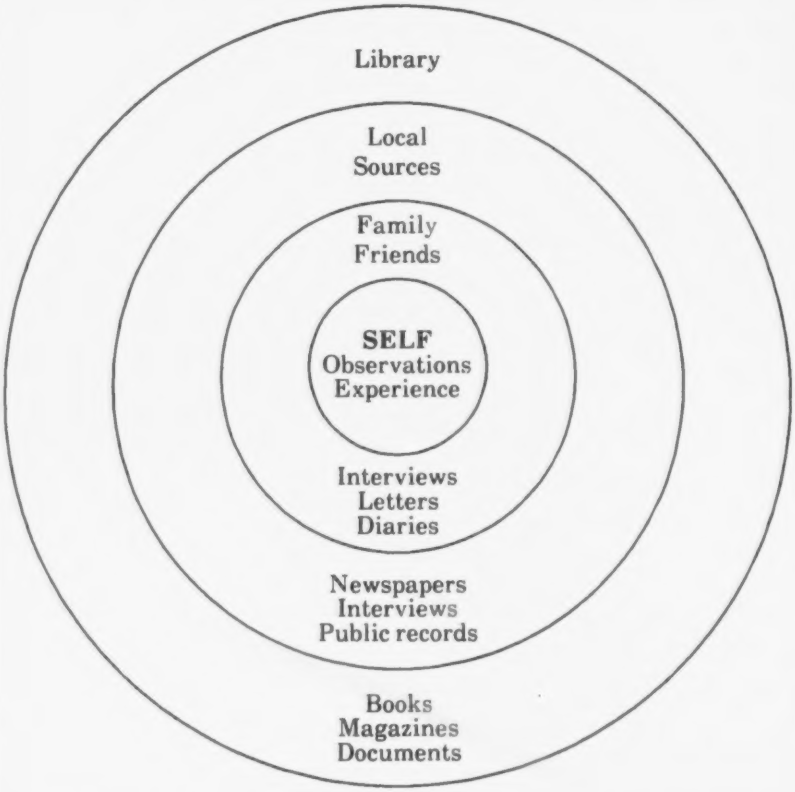
Thus, research writing may fail for many reasons, and far too many teachers experience the agony of dealing with the final product, calculating their time and effort against flawed writing, wondering what went wrong. Should research writing be abandoned then? Not at all. But we need to view it through a much wider lens. The process of getting control over information, of integrating it into one's own thoughts and ideas, may be extended to many other forms of writing; similarly, sources other than the library offer a rich field of inquiry and discovery. If we consider research in this wider view, then the process becomes available for students at all levels of the curriculum.

Research Through a Wider Lens

If we examine the relationship of information sources to the experiences of the developing student, we find that preparing students for writing from sources does not mean, as some texts suggest, doing a miniature library paper at a younger age. Research should entail interaction between the student's mind and some data: active observation, questioning, thinking, reading, discussing, and writing. Data evolves from diverse sources, not just from print and the school library, and students needs exposure to this diversity. Data thus becomes accessible; it can be found in anything from watching ants build a sand hill to interviewing a Vietnam veteran, from charting accidents in the local police report to reading grandparents' diaries, and from conducting a lab experiment to surveying peers. Data is all around us; even primary age children are capable of collecting and commenting on data. What is needed, then, is a wider view of the sources of data and a plan for skill development that is appropriate to the maturing student.

Figure 7

Relating Information Sources to Student Experience


Library
Local
Sources
Family
Friends
SELF
Observations
Experience
Interviews
Letters
Diaries
Newspapers
Interviews
Public records
Books
Magazines
Documents

*From Judith Bechtel, *Improving Writing and Learning: A Handbook for Teachers in Every Class*. (Boston: Allyn and Bacon, copyright © 1985.) Used with permission.

The diagram suggests a progression from self to an increasingly larger world. Very young students can most easily access their own world, whereas older students have access both to their own world and one growing ever more diverse. This does not mean, however, that primary age students cannot use books nor that senior high students should not use themselves as a data source. It does mean a difference in the degree of independence, of using the teacher as a resource, of sophistication. At the primary level, the teacher would augment the students' experience through reading to and with them and orally building skills of analysis and synthesis. With more advanced written communication skills, as well as cognitive development, students would be expected to demonstrate a more diverse knowledge of sources, as well as ways to access them. In all cases, writing from sources should be considered a continuum: students will vary in skill as they experience different sources and formats and try out new language skills, regardless of grade level. Even a very capable high school student may falter badly when confronted with a more demanding writing task. Teachers need to be alert to "fits of frustration" and assure students that it is a normal, if painful, corollary to growth.

In this wider view of writing from sources, skill development is linked to the active and integrated processes of the language arts: observing, listening, talking, writing, and reading. It is not linked to note cards, footnotes, and formats. Teachers may ask students to cite their sources informally, but insisting on formal methodology with young writers only serves to quell the spirit of inquiry (the senior college-bound student excepted). The excitement of pursuing a question, of gathering rich content, is reduced to "red tape." Curriculum planners, then, should focus first on a diversity of sources and the development of research skills appropriate to grade level or student capabilities.

> *Knowledge is of two kinds: We know a subject ourselves, or we know where we can find information upon it.*
> *– Samuel Johnson*

Purpose and Audience

Flawed, indeed boring, final products often result from students lacking genuine purpose and a defined audience. Without purpose, the very reason we engage in inquiry is lost; without a desire to communicate to someone, the reason we write is blurred. Thus, teachers need to help students generate and pursue their own research questions. Knowing sources that are appropriate to both the questions and the capabilities of students, teachers can guide the prewriting activities critical to the success of the final product. Similarly, teachers play a vital role in helping students visualize and write for a specified audience. Writing for a variety of audiences will give students experience in adapting their information and their writing voices and in adjusting their points of view.

Form and Voice

Lack of flexibility in form for the written product also contributes to dull prose. The final product in research writing need not be the traditional term paper or report. Imaginative writing, for example, based on solid inquiry is research writing just as surely as the more college-oriented forms are. Drama, satire, or short story may be an appropriate vehicle for sharing research results. Similarly, magazine articles, news features, or reviews offer possibilities for variation in form. Teachers should also consider the forms linked to specific disciplines. For a student interested in field research, the case study or experimental formats are appropriate. For one involved in lab research, the scientific format should be applied. To achieve a variation in forms, teachers should consider two or more short projects rather than one lengthy one.

Often students "lose their voice" in research writing, resorting to a stiff and artificial version of academese. They need to maintain their own voice when writing from sources. Even at the doctoral level, students may use the first person when the subject warrants it; younger students, then, should be given the same latitude. Teachers may wish to give students experience with both the first and third person, which is most easily done through a variation of forms in the written product.

When Traditional Form is Used

An overemphasis on form generally contributes to poor research and flawed writing. Often, the quality of thought is sacrificed as students struggle to meet the demands of unfamiliar tasks and formats. Teachers thus need to consider which students are capable of the task. Very capable high school students may benefit from instruction in college research formats and expectations, but most high school students do not. Programs which do include formal research writing should consider linking such writing to a content-area course. It is questionable to assign a generic research project when inquiry and form are, in formal research, specific to discipline. The research task in any discipline is to discover the nature of evidence in the discipline, to follow the question to answers plausible within the discipline, and to present the findings in formats specified by the discipline. Style guides clearly indicate the nature of this task (e.g., APA for social science; MLA for humanities).

Clear thinking becomes clear writing: one can't exist without the other.
– William Zinsser

Teachers who are preparing students for this more formalized writing should consult recent style guides. Formats in the major guides (e.g., MLA, University of Chicago) have been simplified, with parenthetical notes in the text replacing the footnote.

Preparing Students to Write From Sources

Developing Awareness of Purpose and Audience

Within prewriting activities, teachers need to provide experience in the processes students must apply in undertaking a written project. Data can be gathered from public information sources or fabricated. Teachers should structure the activities, giving students explicit directions and allowing them to work together. The process should take place in the classroom. An example of focusing on purpose and audience is given in sample 1, p. 158.

Practicing Analysis and Synthesis

In working with information sources, students need to suspend prejudices and preconceived ideas and focus on the information as objectively as possible. Their analysis of the information, and ultimately, the synthesis of it, will depend upon both objectivity and the ability to translate information into their own prose. Teachers can draw upon a wealth of public sources (e.g., newspapers, documents, fact books) to provide such practice. An example of data for analysis and synthesis is given in sample 2, p. 159.

Applying the Writing Process

Students need careful guidance through the writing process—prewriting, drafting, revising, and editing—when they are learning to write from sources. Examples of teacher and student activities for applying the writing process to writing from sources are given in table 17, p. 160–161. Examples of applying language skills to writing from sources in a content area—in this case, science—are given in table 18, p. 162–163.

Sample 1

Focus on Purpose and Audience

Audience 1: Purpose 1

You are writing an article on eating out for people who are following a low-carbohydrate diet, and you plan to include a paragraph on fast food restaurants. Use the data in the table below for source material, and write a paragraph tailored to your audience. How will you chunk the data? What concepts should you use?

Nutritional Content of Popular Fast Food

Item	Calories	Protein (grams)	Carbohy-drates (grams)	Fat (grams)	Sodium (milligrams)
Hamburgers					
McDonald's Big Mac	541	26	39	31	962
Burger Chef Hamburger	258	11	24	13	393
Fish					
Arthur Teacher's Fish Sandwich	440	16	39	24	836
Long John Silver's Fish (2 pieces)	318	19	19	19	not available
Other Entrees					
McDonald's Egg McMuffin	352	18	26	20	914
Taco Bell Taco	186	15	4	8	79
Dairy Queen Brazier Dog	273	11	23	15	868
Side Dishes					
Burger King French Fries	214	3	28	10	5
Arthur Treacher's Cole Slaw	123	1	11	8	266
McDonald's Chocolate Shake	364	11	60	9	329
McDonald's Apple Pie	300	2	31	19	414

Source: *The New York Times*, September 19, 1979. (Copyright © 1979 by the New York Times Company.) Reprinted by permission. Used in *Problem Solving Strategies for Writing* by Linda Flower. (New York: Harcourt Brace Jovanovich, 1979) 140.

Audience 2: Purpose 2

Now use the table for a different purpose. You are giving a talk to a group of heart patients who must follow a low-fat, low-salt diet, and you plan to mention fast food. Write a paragraph advising them of good or poor fast food choices.

Data for Analysis and Synthesis

Metropolitan Area	Atlanta, GA	Birmingham, AL	Boston, MA	Buffalo, NY	Cincinnati, OH	Denver, CO	Honolulu, HA	Houston, TX
Population	1,172,778	558,099	2,652,575	1,086,594	1,110,514	1,047,311	442,397	677,863
Budget for family of four	20,288	19,396	26,350	23,855	20,510	21,179	27,421	19,842
Poverty Rate %	11.7	19.5	8.5	9.1	10.6	10.0	8.8	8.812.6
Per capita personal income	9,294	8,429	9,351	8,401	8,995	10,133	9,573	10,638
Unemployment rate	5.4	9.8	5.8	9.5	7.8	5.6	5.8	6.2
Projected annual growth in jobs %	2.1	2.1	1.1	0.2	1.4	3.0	2.0	4.1
Average home price	111,300	*	77,200	*	62,600	71,800	104,900	97,400
Crime rate per 100,000	7,575.2	7,079.0	6,493.3	5,305.8	5,774.2	8,356.9	7,574.3	6,900.1
Doctors per 100,000	165.4	188.6	293.6	197.0	183.2	149.1	175.4	1,281.6
Air quality: amount of SO_2 in air	16.4	11.2	95.8	20.2	25.4	13.5	6.8	9.0
Rainy and snow days per year	117	118	139	194	168	106	102	109
Average no. of days above 90°/ below 32°	77	100	109	138	134	196	9	105
Gov't expenditure on education per capita	292.84	20.60	247.25	289.81	370.64	391.43	*	310.03
Gov't expenditure on health and welfare per capita	105.84	55.75	54.74	203.84	89.58	96.27	4.64	36.99

* not available

Source: *A Guide to the Whole Writing Process* by Jack Blum, et al. (Boston: Houghton Mifflin Co., 1984) 96.

Sample Questions:

1. Which city would you most like to live in? Why?
2. Which city is least appearling to you? Why?
3. Which city would you recommend to a recent college graduate in search of a job? Why?
4. Which city would you recommend to someone pelanning to open a fast food restaurant? Why?
5. Which city would you recommend to a single parent with one child? Why?
6. Which city would you recommend to a retired person with arthritis? Why?

What information *not* included in the chart would be helpful in making the above decisions and recommendations?

Students should be required to furnish the data and the features that led them to their recommendations.

Table 17

Applying the Writing Process to Writing from Sources

Prewriting	*Teacher Activities*	*Student Activities*
Exploring Topics	Ask students to rank topics and justify their number one choice.	Freewriting Brainstorming Making lists Reading/Talking Viewing Media Observing
Generating Questions	Have students choose one question from their list, using criteria of personal interests. Help them to formulate a workable research question, or in some cases, a set of questions.	List information they know on the topic. List what they don't know about chosen topic. List unanswered questions. Choose topic and question to pursue.
Choosing Resources	Ask students how they will answer their question if it requires observation or lab work. if it requires interviews. if it requires media. if it requires library. if it requires local sources. Assess student skills: library (reading, notetaking, summary) observation (notetaking, attention to detail) interview (listening, notetaking, questioning)	Specify potential site, procedures to be followed. List potential people, reasons for selecting them, procedures for interviewing. List programs, slides, etc. Search card catalog, periodical indices, and list probable sources. List them, get access to them.
Looking at Purpose, Audience, Form	Help student define audience, real or imaginary. Ask student to determine what he or she will point out to this audience. Ask student to evaluate needs of this audience in relation to topic. Review appropriate forms for presenting information (e.g., informative, imaginative, persuasive). With student, consider the information in terms of a form for the purpose and audience.	Choose audience for this topic. State purpose. Why pursue this topic or project? List main points essential to audience understanding of this topic or project. Choose form for written product.
Dealing with data	After the student has some information, assess its value Help student stay focused. Ask student to make a *rough* plan to show how the information will be ordered. Assess critical thinking skills: analysis synthesis inference conclusion interpretation evaluation	Place information against research question. Does it answer anything? Is information on target? Put information in general categories or headings and order them.

Drafting	*Teacher Activities*	*Student Activities*
First Draft	Remove constraints of neatness, correctness. Remind student that draft has rough organization: good enough to see where headed, not too good to throw away. Have a spot conference to check on purpose, audience, rough organizational plan.	Synthesis of self and data.
Second Draft	Help student to reorder lines of thinking as needed.	Shape and develop text. Outline text to see what is in it.
Revising	*Teacher Activities*	*Student Activities*
	Model techniques, questions. Review criteria for matters of content and style. Allow time for peer-response group or pairs.	Attend to organization of content: main point, support, coherence, and unity. Consider audience. Attend to style. Work with peers.
Editing	*Teacher Activities*	*Student Activities*
	Review criteria for editing, format. Provide for publication.	Attend to sentence- and word-level concerns, i.e., mechanics, spelling, etc. Meet format requirements

Table 18

Content–area Example: Language Arts and Science

	Primary Level	Intermediate Level
Developing Language Skills	Direct observation of natural phenomenon: detail spatial order process cause/effect compare/contrast Hypothesis and speculation: asking questions formulating answers Observing Listening Reading Discussing Writing: description, narration, exposition	Generating Questions and Choosing One Exploring Resources: books (reading and library skills) media (viewing and listening skills) observation (observational skills) people (interviewing skills) Reading and response: notes, summary Viewing media: notes, summary Observing: log, chart, notes, summary Interviewing: notes, summary Writing: description, narration, exposition (process, persuasion)* **Note: Written production of cause/effect and comparison/contrast is generally too difficult for this age.*
Applying Language Skills	Activity: Watching earthworms What do they do? How do they do it? Why? Using Sources: *The Amazing Earthworm* (Hess, 1979) *Twist, Wiggle, and Squirm: A Book About Earthworms* (Pringle, 1973) Class oral activity: Compare/contrast sources, note preferences and reasons Writing: audience, purpose, and form (expressive, informative, maginative)	Activity: Observing a common (cat) or an uncommon (snake, mouse) pet Forming questions for observation Keeping a log or journal Using sources: *A Cat's Body* (Cole, 1979) *House Mouse* (Putnam, 1978) *Discovering What Garter Snakes Do*, (Simon, 1975) *Care of Uncommon Pets* (Webster, 1979) Evaluating sources and synthesizing information A writing plan: audience, purpose, form Writing: informative (Tiger's Eating Habits), imaginative (Cat in Space), persuasive (Buy Me a Python)

Middle/Junior High Level	Senior High Level
Exploring topics Generating questions Choosing topic or question for exploration Exploring resources: books and periodicals media direct observation laboratory experiment people Reading and Response Viewing media (notes, summary) Observing (log, charts, notes) Interviewing Writing: description, narration, exposition (process, definition, cause/effect, compare/contrast, persuasion, argumentation)	Exploring topics Generating questions Choosing topic or question for exploration Exploring Resources: books and periodicals media direct observation laboratory experiment people A writing plan: audience, purpose , form Documentation (discipline specific) Field or lab notes: reflection on notes Formats: case study, lab report, essay
Topic: Wolves Forming questions for reading and viewing Using sources: *The Kingdom of Wolves* (Barry, 1979, nonfiction) *Julie of the Wolves*(George, fiction) *Killing Wolves in Wyoming Sixty Minutes* , CBS Television) A Writing Plan: purpose, audience, form Writing: informative (Wolves and the Balance of Nature), imaginative/expressive (Stalking the Timberwolf: A Journal), persuasive (Stop the Bounty Hunters).	Research question: Factors affecting the breathing rate in goldfish* Experimental environments: fresh aquarium water, boiled and cooled aquarium water, hot aquarium water Charting data: environment/breathing rate Discussion of observations Summarization of findings (written) Application: Using temperature as environmental factor, subject fish to temperatures that range from 5° – 40°C. Plot the breathing rate vs. volumn of water on graph paper. Writing: informative (lab report) Speculate: What the effects on the breathing rate might be if four more fish were added to the water. **From Project SOAR, Xavier University of Louisiana, 1978, p. 2.*

Teaching the Essay Exam

Catalyst to Thinking

The essay exam can be a powerful catalyst to higher order thinking. But the questions need to be structured correctly, requiring students to analyze rather than report, to evaluate rather than recall. Cognitive skills such as analysis and synthesis, interpretation and evaluation must be consciously built into both the preparation and the essay questions themselves if students are to emerge as better thinkers and writers. Similarly, teachers need to build writing experience in the various patterns of organization and, at the same time, vary and reinforce concepts of purpose and point of view. Too often, however, essay exam writing is separated from these considerations and from meaningful content as well.

Essay exam writing should be one point of juncture between language arts and other curricular areas. It is an excellent means of learning important concepts in a content area, of relating and making sense out of new information. Students who are denied such experience lose an opportunity to sharpen a host of related skills in thinking, reading, and writing.

Preparing Students

Reading and Study Skills

Students must be helped with the critical reading and study skills integral to writing a good essay exam. They do not, typically, acquire them on their own. Using content from another curricular area, language arts teachers should model the reading and study skill processes that precede writing. For background information and strategies in these areas, teachers may refer to *A Guide to Curriculum Planning in Reading*.

- Reading skills linked to essay exam writing
  —isolating the main ideas
  —recognizing relevant support
  —differentiating between major/minor detail
  —making inferences and drawing conclusions
  —summarizing
- Essay exam requires the student to
  —conceptualize around broad themes
  —understand major concepts
  —choose relevant support
  —provide adequate support
- Study skills linked to essay exam writing
  —note-taking from text
  —note-taking from lecture (see Listening section for related skills)
  —writing summary notes

- Essay exam requires student to
  - —reconcile text and lecture notes
  - —organize and reduce information
  - —synthesize information
  - —interpret information

Writing Preparation

Essay exams are not miniature essays: they do not evolve in the same way. In the essay response, students do not generate their own material; it is carried in their heads, more or less conforming to the parameters of specified content. Most often, they do not have time to draft, revise, or edit their text. They are forbidden from seeking peer or teacher response. Although the criteria for competent writing remain constant for all types of writing, teachers need to consider these differences. Given the compression of time, student writing in an exam may appear unpolished compared to their other work.

Essay exams assume knowledge of directive words: students must understand what they are to do with respect to the content. Common directive words are

- *compare:* show how things are alike; may also include differences
- *contrast:* show how things differ
- *discuss:* talk about, consider, from various points of view
- *explain:* make clear, similar to discuss but more cause and effect
- *define:* give the meaning of a word or concept
- *evaluate:* give the good and bad points; advantages and limitations
- *justify:* show good reasons for; give evidence to support
- *prove:* establish truth by factual evidence or logical reasons
- *describe:* give an account, a word picture
- *summarize:* briefly give main points only

Essay exams also assume knowledge of patterns of organization for the written text. Once the student grasps the directive word, the verb in the essay questions, the pattern of organization should be evident. General patterns of organization are

- comparison/contrast
- cause/effect
- exemplification
- definition
- process
- description/narration
- argumentation

And, finally, essay exams require a tight structure, somewhat formulaic, in the response. Often, the text is limited to one paragraph. The paragraph opens with a thesis statement which includes both the essay question and the answer to it. This should contain the major points or areas for development in the body of the paragraph, stated in order of importance. The points or areas for development should then follow the initial order and provide examples, details, or other support evidence for the thesis. Students need to understand that a list of facts is not an essay response: they must know the facts, relate and apply them, and show the significance of them. The structure of essay exam response is

- thesis
- first major point/area
- support (example, detail, etc.)
- second major point/area
- support (example, detail, etc.)
- conclusion

Example. *Discuss the factors that were important in the development of the Industrial Revolution.* The use of machinery and technology was a major factor in the development of the Industrial Revolution; other factors such as the change in birth rate . . . also contributed to it. The substitution of mechanical devices for human skill and power [details supplied . . .] Changes in birth rate also made the revolution possible [details of changes and the reasons they contributed supplied.]

Essay Exam Writing and the Writing Process

Although the writing process is less apparent here, students can use prewriting strategies to think through their response before drafting. Encourage them to use these strategies:

- making lists, free associating with the questions
- examining the purpose, the requirements of the questions
- thinking about audience, a point of view
- determining a pattern of organization
- making a scratch outline, major points and order of presentation

Formulating Essay Questions

Essay questions need not be structured as straight directives (e.g., explain, discuss, compare); in fact, they should give students some versatility in applying knowledge of audience/point of view, tone, and purpose. Moreover, questions that require students to imagine and speculate help them to make sense of new information. If they are also required to put themselves into the picture, they are far more likely to perceive the significance of the facts teachers want them to retain.

There cannot be a precise answer to a vague question.
– Samuel Johnson

Example. Explain the Southern justification for slavery.
Compared to: You are a teenager living in Georgia in 1850. Your family has a cotton plantation which is your only source of income. You also have five slaves (mother, father, three children). On a recent visit, your northern cousin criticizes your family for having slaves. How would you respond?

Language arts teachers working with content-area teachers will want to determine the learning objectives prior to developing the writing task for knowledge and skills.

Example (knowledge). Identify the causes of conflict between the U.S. Government and settlers and Indians between 1865 and 1900. List at least two ways in which the Indians' culture has changed since the late 1800's.

Example (skills). Interpret an Indian's view of American history in the 19th Century. By studying a map, determine where federal Indian reservations were in 1870.

Then language arts teachers can develop writing assignments to explore the knowledge objective and utilize the skills objective. They should also consider point of view (audience).

Example (audience). You have just heard the surrender speech of Chief Joseph of the Nez Perces. As a young Indian of the Nez Perces tribe, explain why the Nez Perces have stopped fighting.

As an elder of the Nez Perces tribe, tell the young people how the Nez Perces lived before the settlers and soldiers came.

Study a map to determine the placement of the Indian reservations in 1870. From what you know of tribal homeland, determine the most likely places for the Kiowa, Nez Perces, and Sioux to be confined. As a member of one of these tribes, trace your journey.

Also teachers will consider the range of cognitive skills as they formulate essay questions. Often, students respond only to knowledge questions, requiring nothing but factual recall. Teachers must press students to go far beyond memory and encourage a wide range of thought processes through carefully constructed questions.

- Knowledge questions: factual recall

Example. Which United States presidents were members of the Progressive Party?

- Comprehensive questions: translating information

Example. How was American neutrality before World War II different from neutrality before World War I?

- Application questions: using knowledge in a new context

Example. It is 1890. You are a Social Darwinist. The Sherman Anti-trust Bill is pending in Congress. What would you write to your Congressman?

- Analysis questions: separating complex information into its component parts

Example. Compare the political organization of the Roman Republic with the government of Ancient Greece. What is the difference between a republic and a democracy?

- Evaluation questions: making judgments

Example. In your opinion, what is the best argument for capital punishment?

- Hypothesizing: thinking about what might have been or might be

Example. Give some reasons for the Vikings' fondness for plundering.

- Predicting: using information to suggest the future

Example. Make at least two predictions about each of the countries studied. Jot down the phrase "In the next 20 years" and complete.

Evaluation

Evaluating Student Writing

Instruction in writing has traditionally focused on analysis of the final written product. To a large extent, this focus has existed by default: until recently, very little systematic knowledge about the writing process has been available. As research has revealed more about the writing process, instruction has begun to reflect this new understanding.

This attention to the writing process has had many beneficial effects on student learning. Furthermore, teachers are no longer limited to telling students some vague general precepts about writing, to analyzing models written by professionals, and to correcting errors. Instead, we can help students learn to generate and develop ideas and to turn these ideas into words shaped to fit the writer's purpose and the audience's expectations.

I can never figure out what he likes. I thought my last paper on King Lear *was good and I got a D. The paper I thought was rotten, he liked.*
– Student

It is crucial, however, that process-centered pedagogy in writing not ignore the final product, the text produced. Students need extensive experience with the product as well as with the process for three important reasons.

Ends Determine Means

In order to know what choices to make during the writing process, writers need awareness of what good written products are like. Writing instruction should always prominently feature considerations of purpose: purpose is inevitably linked to product. To inform a given audience about a particular subject requires certain rhetorical strategies. Thus, familiarity with informative prose aimed at that audience will help writers use the process successfully to shape a product. Extensive reading of a variety of types of writing forms a background that writers can draw on in all phases of the writing process.

Writers "Internalize" Readers' Expectations

Writers need to know what readers expect to find. This awareness of readers' expectations is sometimes referred to as learning to internalize the reader. The ability to make choices in drafting and revising based on a knowledge of reader expectations develops through a carefully planned peer response program. Similar to teacher response, the peer program must be designed to give writers well-focused reader feedback during revision. The writers' ability to make choices is also developed through awareness of their own reading processes; therefore, writers should be exposed to a variety of texts related to a wide range of aims and audiences.

In Approaches to Teaching Writing, p. 139, we caution teachers not to use analysis of written texts as a substitute for writing practice, as models for slavish imitation, or as a basis for literary criticism. Rather, writing teachers need to view the text in terms of limited analysis related to rhetorical goals. They should provide students with examples of successful writing, using student work as well as that of professionals, and guide them in reading processes that will enhance their writing skills.

Only the Final Product is Available

The final reason for considering the product as well as the process lies in availability: the writers' processes are not directly available to readers. The success or failure of a piece of writing will depend not only on the process on its own terms but also on how well the writer has used the process to create the product. The product is all the reader has. This situation has important implications for the evaluation of writing. Assessment should focus on the product. The *main* question any evaluator has is not "What processes lie behind this?"—although this is a valid question—but "Does this get the job done?"

Admonishing *students is not the same as* teaching *them.*
–Richard L. Graves

Formal and Informal Evaluation

Informal evaluation goes on during each phase of the writing process. It is the critical perspective assumed by the writer–reader, peer–reader, and teacher–reader. Its immediate goal is the development of ideas; its long term goal is the internalization of a questioning process which produces successful writing. Informal evaluation is an integral part of learning to write well, for it helps students develop judgment, make choices, initiate changes, and acquire necessary skills during the process of achieving the written product. In an "assign and grade" approach to writing, however, informal evaluation is often lost, replaced by a formal one which occurs only after papers have been collected. It is usually synonymous with a letter grade and, unfortunately, some teachers use it as the only evaluation, a practice which teaches very little. Ongoing informal evaluation, many aspects of which have already been discussed, offers a far richer yield because its goal is self-evaluation. Formal evaluation, nonetheless, plays a role in the final assessment of student writing; grades are a reality.

What About Grading?

Conscientious, doggedly responsible, repetitive autopsying doesn't give birth to live writing.
– Donald Murray

Grading is a part of formal evaluation, thus questions arising from it are serious indeed. The implications of a grade on a single piece of writing or at the culmination of a course are far reaching, and every teacher struggles with that knowledge. The study of grading practices and alternative methods of assessment and actual practice in grading papers have often been lacking in teacher preparation programs. Furthermore, some schools fail to develop criteria for grading written text, leaving the individual teacher as sole arbitrator and students feeling that grades are left to the subjective fancy of the teacher. The results are predictable: not knowing what else to do, some teachers proofread papers rather than critically read them; some teachers use grades as proof of their roughness and high standards; some teachers consider it their duty to grade every scrap of written text in order to build a defensible grade. Students whose papers are so used develop certain ideas about writing: error-free writing is the sole measure of good writing; daily expectations have little to do with the development of sound writing processes; all writing deserves to be edited. And in the process, well meaning teachers bury themselves under a load of paper. By using clear criteria for grading, and communicating these to students, teachers can ease the task of evaluation.

If asked, most teachers could furnish criteria for grading a written text. The problem, however, is that they are seldom asked—by their school, their colleagues, or themselves. Yet discussing and reaching agreement on grading criteria would lighten the load and make grades both more consistent and meaningful. Criteria would reinforce the grading of performance, not of person, and the grading of effect, not effort. Ideally, they would lead to grading practices that are neither inflated nor excessively narrow. Laying out achievement criteria for an A grade in terms of content, structure, style, and mechanics would ease the burden of decision making and provide solid ground for teacher and student expectations—not just in one classroom but in many.

Alternatives to Grading Every Paper

Although a good writing program involves students in a great deal of writing practice, it does not require that every piece be graded. We urge school districts to develop and support alternative methods to the traditional "assign and grade" model.

Not grading early papers. Early in the school year, teachers can rely solely on informal evaluation. There are several good reasons to do so: if grades are the only measure of student progress, then teachers tend to start out grading low, allowing for movement upward as the semester progresses. Eliminating grades in the early part of the school year eliminates this tendency. At the same time, it allows students to be risk takers, a necessary corollary to growth. It also recognizes that students may get worse before they get better: the internalization process may result in some skills being pushed aside for a time as students accumulate and accommodate new skills. By not grading early papers, teachers are placing value on the process of learning to write and reducing the pressure to present technically perfect papers that are superficial.

Using portfolio grading. Portfolio grading is a cumulative grade based on student progress over time. It is perhaps the most valid and productive in terms of real student growth in writing skill. The first requirement is student understanding of the criteria for evaluation; the second is discussion of common strengths and weaknesses in the writing. Portfolio grading offers the student time in which to revise selected pieces because the collection will be graded at set intervals. At the same time, it offers the teacher freedom from grading every piece of writing. Often conferencing will eliminate the need for detailed written comments, thus saving the teacher time yet providing the student with needed feedback.

Using a minimum plus. The teacher sets a minimal requirement for the class, corresponding to school and district requirements for quality and quantity of writing. Assuming quality standards are met, a student would receive a passing grade. Students wishing to achieve a plus level would be required to write more papers, do more revision, etc. This approach forces careful consideration of what is a passing grade and recognition of the beginning assumptions of the teacher: Does everyone start out at a C? What is a C paper?

Selective grading. The teacher chooses certain assignments to be graded. When grades are given on a single piece, students need to know the criteria for the grades *in advance*. It is important that teachers discuss such criteria with the students, making certain that students understand what they are expected to achieve in a given piece of writing.

Most of us have been taught that we are unworthy of putting words on paper. We have been punished for our sins.
–Donald Graves

Grading Techniques

Three techniques originally developed for use in large-scale writing assessment are also applicable to evaluating classroom writing: analytic scoring, general impression (holistic) scoring, and primary trait scoring. No single technique is always preferable; each has its particular uses for particular purposes. It is also possible to apply more than one grading technique to the same piece of writing.

Analytic scoring is perhaps the most familiar grading technique to classroom teachers. An analytic scale identifies components of a successfully written paper to which a reader gives separate ratings or subscores. The Diedrich scale, the best known analytic scale, identifies the following major components: ideas/content, organization/development, tone/ style, mechanics, usage, and syntax.

If such a scale is used, it is advisable to "customize" it for the particular assignment being evaluated. That is, the scoring guide should briefly specify what, for example, an appropriate tone/style for the assignment might be, given the audience and purpose. Such a customized scoring guide could communicate standards and expectations for the assignment clearly to students.

The variety of subscores that an analytic scale provides gives students and teachers a clear picture of particular strengths and weaknesses in a given piece of writing. In determining the overall score, the teacher is free to weigh some components more heavily than others.

There are two main drawbacks of the analytic scoring technique: it is relatively time consuming and it does not take into account the relationship between the components being evaluated, making them appear more isolated than many of them actually are.

General impression (holistic) scoring requires a reader to give a single score to a piece of writing, based on its total effect. The score is a relative one: readers rank–order the papers rather than make an absolute judgment of quality. In large–scale assessment, preselected "anchor papers" exemplify the different score points and two readers, working independently, must agree on the score to be given a particular paper.

In the classroom, holistic scoring can be used by either students or teachers. Training students in holistic scoring techniques helps them realize that judgments, while subjective, are not arbitrary or capricious.

It is one test of a fully developed writer that he reminds us of no one but himself.
– Melvin Maddocks

When teachers use holistic scoring in the classroom, there are some obvious modifications of the method that must be made since there is not a second reader available, nor are there preselected anchor papers. Instead, a teacher will briefly read through some randomly selected papers to gain a sense of the range of student writings for a given assignment, selecting a few papers to represent the top, middle, and bottom of the range. These serve as informal anchors and guide the rating of the rest of the papers. As is the case for all of the scoring methods described here, the teacher does not "correct" or comment on the papers. Presumably, the student is responsible for correcting the paper and comments have been given during the drafting stage, when a student can make use of the feedback to improve the paper. Because the teacher need only read and rate the papers, the procedure is a relatively quick one.

As in the case with analytic scoring, there are some disadvantages to this procedure. A single general impression score is totally undiagnostic, giving no sense of particular strengths and weaknesses. Furthermore, the score can be interpreted only by someone who has a good sense of the range of quality represented by the anchor papers. Additionally, used in the classroom setting with a single teacher for a reader, there is considerable possibility for the scores to drift from the anchors since there is no corroborating score from another reader used in judging the score.

Primary trait scoring, unlike general impression scoring, requires an assignment with a degree of rhetorical specification—a particular writing task for a particular purpose and audience. The evaluation of the papers produced in response to this assignment is determined by how successful the writers were in doing the task specified. Because the scoring scale is rhetorically true to the task, the score gives the writer specific information on how successful his or her writing was. Sharing the scoring guide with students at the time the assignment is given will make the expectations clear. For example, a scoring guide for a storywriting assignment would rate papers according to how well they structured a plot, created consistent characters, and elaborated details, since these are characteristics of a well-written story. A scoring guide for a report, on the other hand, would attend to matters of organization of information and the amount and kind of explanation provided.

There are two limitations to primary trait scoring. It cannot be used with open-ended assignments (those in which no particular purpose or audience is called for). Furthermore, primary trait scoring does not attend to matters of usage, syntax, or mechanics except insofar as they obscure meaning. A separate score could be appended to a primary trait score to account for these matters, if a teacher so wished.

What does Effective Evaluation do?

- It focuses on a reasonable number of problem areas. It does not ask the student to attend to every area in need of improvement at once. By choosing one or two areas to spotlight in a given writing assignment (e.g., sentence fragments, lack of specific detail), the teacher can limit both excessive comments and student frustration.
- It is limited to those problem areas that the student is capable of changing. If students have not yet learned how to correct an error or eliminate a specific weakness, there is little point in asking them to do so.
- It asks students to make the changes. Pointing out errors or problem areas and then not requiring that changes be made is wasted teacher time.
- It is specific. A student understands exactly what is wrong. A grade with no supporting comments says little or nothing about what can be done to improve the piece. Comments such as "lacks coherency" are equally meaningless to most students. Rather, the comment should point out where the organization breaks down.
- It rewards student effort. Evaluation must reinforce a student at the same time it suggests ways to improve. Except in cases where a student has not put forth honest effort, the teacher needs to reward him or her with least one positive comment.

No passion in the world,
no love or hate, is equal
to the passion to alter
someone else's draft.
–H. G. Wells

Evaluating the Writing Program

An effective writing program

- reflects a *consistent philosophy* to the teaching of writing, a basic framework that indicates the appropriateness of specific instructional methods and materials.
- recognizes *a developmental model of growth,* viewing the acquisition of writing skills as a cumulative experience rather than a linear one.
- reflects *current research* on writing and learning, providing teachers with an understanding of why time-honored approaches should be abandoned and new ones developed.

- views *writing as a process* through which students shape their experience in order to make it available to themselves, so they might learn from it. Writing is a process of learning and understanding, not just a means to feed back information.
- provides for *a writing process* that allows exploration and discovery through prewriting activities; for development through drafting; for coherence and clarity through revising; and finally, for correctness through editing.
- recognizes that *writing is learned holistically*, through experience with whole discourse rather than through isolated skills; that growth in writing occurs in the context of actual writing.
- recognizes the *nature of communication*, that we write for a distinct purpose, to a specific audience, through an appropriate form.
- *integrates writing* with speaking, listening, and reading experiences.
- views writing as *a schoolwide effort*, a mode of learning in all curricular areas. It provides students with specific skills and techniques useful to several disciplines, including vocational and nonacademic areas.
- provides for *frequent writing experience* by commitment to reasonable class size. It provides for a congruent K–12 program through *careful and consistent articulation* among all grade levels and district schools.
- *evaluates student growth*, both individually and in groups, through the analysis of writing samples.
- establishes *clear criteria and standards* for quality in the written product, communicating them to students and parents.
- reflects the district's commitment to the program through provisions of time and resources for *ongoing staff development*.

The text of the writing course is the student's own writing.
–Donald Murray

An effective writing teacher

- *establishes environment.* A stimulating atmosphere and a wide variety of language activities build upon students' oral language as well as their interests. The climate is one where students and teachers respect one another's individuality. Students feel comfortable: they know their ideas are important, and they feel safe to take risks.
- *models behavior.* The teacher is a writer, giving students examples for assignments and letting them know that writing is a difficult, though rewarding, process.
- *provides frequent and effective assignments.* Elements of writing assignments are clear and effectively communicated to students. For example: *subject matter* is meaningful; *audiences* and *purposes* are real and specific; *forms* are appropriate and varied; and *points of view* (or different speakers/writers) are encouraged as soon as students are developmentally able to understand the concept. Content from other subject areas is integrated into the writing process.
- *guides the writing process.* The teacher stimulates and encourages student by providing meaningful and varied prewriting experiences. As students write, the teacher observes and follows, collecting information about individual student development. The teacher helps students solve their individual problems through conferencing, rehearsing, and focusing the writing. Recognizing that writing is an intensely personal process, the

Think of how many teachers you had who actually helped you with your writing. Most people can name one or maybe two. I say to teachers, "Be that one teacher for a child."
–Donald Graves

teacher is flexible about teaching skills that meet the needs of the learners. Student thinking is directed.

- *provides meaningful feedback.* Positive and constructive comments, along with time to revise and edit, are offered. The teacher points out progress and rewards students for outstanding accomplishments.
- *teaches writing skills functionally, in context.* The teacher uses texts to reinforce or support, rather than take the place of, teaching already done through the students' own writing.
- *recognizes the value of error.* Error is viewed as a necessary step in language growth. The teacher acts on the knowledge that the brain is a creative problem solver, relying on error as a means to test, hypothesize, and understand.

An effective student writer

- *views self as a writer.* The student is motivated to write fluently, believing what he or she has to say is important and worth the effort.
- *uses writing as a means of learning.* The student regularly uses writing as a catalyst to thinking, as a means of understanding. Writing is not just a way to report on what he or she has already learned.
- *writes in various modes of discourse.* The student recognizes that writing is shaped by audience and purpose and possesses sufficient experience to choose a form and language appropriate to them.
- *utilizes each phase of the writing process.* The student engages in a variety of prewriting activities, spending considerable time in preparing for the first draft; writes multiple drafts to develop ideas into a coherent whole; revises, using self and others as critical readers; and edits the final draft, adhering to the standards and conventions of written language.
- *understands the criteria for evaluation.* Questions that form the basis of assessment, both generally and specific to task, are familiar to the student. The student also accepts the standards and conventions of written language as integral to the success of the final product.

> ***As the complexity of the writing task increases and the student pushes deeper into his idea, the ability to make a conceptual map of where he is going or where he has been becomes an essential skill.***
>
> *–Mina Shaughnessy*

Table 19

Program Evaluation/Writing

Moving from the traditional model to the process model

Assigning Writing	Yes/No	Teaching Writing	Yes/No
Prewriting			
Topic or question is announced. Purpose for writing is vague. Audience is not identified. Form of writing is unvaried. Degree of structure unvaried. Limited or no prewriting time. Type and number of prewriting activities/strategies are limited. Teacher controls rather than directs and facilitates. Students seldom interact.		Student regulary generates topic. Purpose is clearly articulated. Audience is real or specified. Student writes in varied forms. Student shifts from open (makes decisions) to closed (form, etc., is specified) formats. Teacher allows ample time, provides for exploration and individual differences. Teacher involves students in different types of activities, providing for different cognitive styles and interests. Teacher models exploration of topic and provides questioning techniques. Students explore ideas with one another, either as group or paired.	
Drafting			
Students write only one draft. Students do not understand the process of drafting. Students are constrained by concern for mechanics, etc. Teacher seldom guides the student. Time limits are placed on the student with little regard for the difficulty of the task and individual needs. Students do not interact. Students have not read nor discussed models of successful student writing nor seen the drafts leading to them.		Students write multiple drafts. Students understand that drafting is the development and shaping of their ideas, that it is time consuming, sometimes frustrating. Teacher writes with students, shares drafts Teacher observes, follows, and solves problems *with* the student. Teacher models questioning. Teacher removes constraints of correctness, neatness, time etc. Teacher views drafting as process of discovery. Teacher conferences and allows students to do so. Teacher provides models.	

Assigning Writing	Yes/No	Teaching Writing	Yes/No
Revising			
Revision is not taught. Students confuse revision with editing. Teacher does not conference with student. Peers are not used as respondents. No distinction is made between content/ideas/organization and concerns related to mechanics, conventions of language. Student does not learn to read critically.		Teacher models revision strategies. Students understand revision has content and organization as its primary focus; matters of style as a secondary focus. Students understand that word level concerns are part of editing. Teacher helps student reorder lines of reasoning. Student reads critically for self and peers. Student response is commonplace. Criticism is constructive and non-threatening. Teacher reinforces the idea that writing involves making choices.	
Editing			
Students equate writing with editing, often forming a dislike for writing in general. Editing skills are taught out of context. Students fail to understand why editing contributes to clear communications. Students expect the teacher to make editing changes. A shotgun approach is used: every editing error or area weakness is pointed out for correction.		Editing is for the final draft and student "publication". Students understand that lack of editing undermines communication, interfering with the meaning they intend. Editing skills are taught on the basis of need. Teacher examines drafts for patterns of errors. Editing changes are made by the student and are limited to those things the student can change. Teachers limit skills instruction, thus correction, to only one or two areas at one time. Students keep an analysis chart. Students help one another with editing.	

Table 19 (continued)

Program Evaluation/Writing

Assigning Writing	Yes/No	Teaching Writing	Yes/No
Evaluating			
Students assume they write in order to receive a grade (writing has not been used as a means of learning). Each piece of writing is graded, consuming teacher time and limiting writing assignments. Formal evaluation is the only evaluation. Writing folders are not kept. Students are not given the criteria for formal evaluation. Evaluation is not done with whole groups of students (i.e., sophomore class, 4th grade) to monitor overall progress. The written product is often boring to both teacher and student affecting both evaluation and attitude. Evaluation in writing may be based on skills work in texts or tests.		Grading is seen as a necessary part of the writing program, but it is not the program nor the reason for writing. Teachers, sometimes with student help, select assignments to be graded. For graded pieces, students are given criteria for evaluation. Students understand general criteria for successful writing, regardless of grades. Writing folders provide information on student growth over time. They may form the basis of both formal and informal evaluation. Teachers give ongoing informal evaluation during the writing process. Teachers use a variety of evaluation techniques. The school and district use writing samples as the basis of program evaluation. Evaluation in writing means the evaluation of whole pieces of written discourse. Writing standards are clearly articulated and shared with students and their parents.	

Sure, You Can Write!

Level: Kindergarten/Early Primary

Language skills emphasized: Writing, reading, speaking, listening

Purpose: To allow students to express themselves; to establish a habit of writing; to give students confidence in their ability to create meaning with language.

Materials: Paper, pencils, or crayons

Procedure: Teacher reads a popular story to students. After brief discussion teacher invites students to think about a story of their own. Student and teacher work together to establish the details. Then students dictate story to teacher who writes it on the board. Teacher explains that the writing is her "code" for recording the story so that she can read it later. Teacher reads story back to students. Teacher invites students to make up a story and write it in their codes. Even though many of the students will not know how to write conventionally, all can do something which can constitute their codes. Students "read" their stories to the teacher or to one another.

Background knowledge necessary: None

Evaluation: Do students contribute to group story? Does each student write something in his or her own code? Are students willing to share their "writing" by "reading" it to others?

Totem Stories*

Level: Primary

Language skills emphasized: Speaking, listening, writing

Purpose: To use drawing as a means of prewriting; to use oral language as a means of elaborating topics; to allow children to find their own writing topics; to use personal experience as a writing source; to integrate social studies and language activities.

Materials: Pictures of Native American totem poles. Large pieces of drawing paper. Note: This project will take at least two class periods.

Procedure: *Prewriting*. Initiate the writing task by showing pictures of totem poles and explaining their purpose. Tell the children they will draw their personal totem pole. Give them directions "piece by piece" and model the process, using a piece of paper large enough for the entire class to see. Tell the children to draw a picture of their best friend at the bottom of their paper. Above that, they should draw a picture of their favorite games. Have them draw four or five pictures, one above another, each depicting an experience of the children. Then ask the children to cut out the personal totem pole.

Model the "telling" which will follow: "Let me tell you the story of my totem pole." Then pair the children. Ask them to tell their partner the story of the whole totem pole, allowing a sense of which part is most interesting to form. Model the questions the partner should ask. After both children have experienced both roles, switch partners and repeat the process. After work in pairs is completed, ask the children to choose one picture and write about that experience.

Drafting. Again model the questioning which helps students elaborate. Encourage students to share their drafts.

Revising. Pair the students and remind them of the questions to ask, things to look for.

Editing. When the children have reached a final draft, go through a personal checklist of those skills they have studied. Focus only on one or two skills.

Evaluation: Topic development and focus.

*Writing idea from Sharon Asselin, first grade teacher, McKinley Elementary School, Eau Claire.

Creating A World*

Level: Intermediate

Language skills emphasized: Writing, reading, speaking, listening

Purpose: To immerse students in one piece of writing over a period of time; to reinforce specific detail in writing; to continue experience with descriptive and narrative writing.

Materials: Writing folders (limited to this project only); drawing materials.

Procedure: This writing project should occur over a period of two weeks or longer. Students will add text to their writing folders, accumulating material for their story.

Prewriting. Ask students to envision a school (any school, not just theirs) and to freewrite about it, at least ten minutes of sustained writing for two or three days. Keep the freewrites in folder. Then ask students to draw a floor plan of the school they have envisioned. Place the plan in the folder.

Students should write descriptive details of the school, inside and out, whatever rooms or areas they wish to write about. Again place all writing in the folder. Discuss school schedules, the various types. Students prepare school schedules for their school. Put in folder. Ask them to write about various school events. Put in folder. Finally, ask them to write about people in the school.

Set the writing folders aside for a few days. Read appropriate character sketches and school-related stories to the class. Discuss what makes them vivid. Discuss the writer's purpose and audience.

Drafting. Have students return to their writing folders. Using the material accumulated there, they should draft their story. Hold spot conference as they draft, drawing out development through questions.

Revising. When they have evolved a draft for other readers, have them work in pairs or small groups, reading to one another and eliciting comment (e.g., What's the best part? Why? What part needs more information?).

Have students revise draft. When they feel piece is ready for editing, have them work in pairs. Ask students' permission before reading or displaying their stories publicly. Some stories may be intensely personal.

Background knowledge necessary: Knowledge of revising and editing techniques.

Evaluation: Criteria for narration and description.

* Writing idea from Judy Morris, author of fiction for young readers.

Van Gogh's Legacy: Canvas of Fire

Level: Middle School/Junior High

Language skills emphasized: Writing, speaking, reading, listening

Purpose: To integrate the language arts; to use art as the basis of language arts activities; to develop skills in listening, oral interpretation, imaginative, and informative writing.

Materials: Slides of Van Gogh's work:

Starry Night
Cypresses
Wheat Field
Olive Pickers
Self Portrait
The Sower
Corn Field
Red Vineyard
Cafe Terrace at Night

Recording of *Vincent* by Don McLean
Talk by art instructor on Post-Impressionistic painting
Fiction: *Deathman, Do Not Follow Me*, Jay Bennett
Nonfiction: Autobiography and biography appropriate to level

Procedure: Introduce Van Gogh through the slides. Ask students to respond in their journals, paying particular attention to detail/sensory perception and aspects that particularly impress them. Tell them to choose one slide for further study, to be the basis of descriptive writing.

In preparation for the art instructor's talk, have students brainstorm questions about the paintings and the artist. After students know something of Van Gogh, play *Vincent* for them. Discuss McLean's ideas about Van Gogh. Compare/contrast to other sources or interpretations of artist.

Reading activities may include individual preferences among autobiography, biography, fiction. You may wish to read selected passages/chapters to the class, pointing out the differences in information, form, etc. Students reading *Deathman, Do Not Follow Me* should choose scenes for oral interpretation. Writing activities may be required of all students or given as options, dependent upon background and interest.

Imaginative Writing. Write a journal entry in which you take the role of Van Gogh, a person he painted, etc.

Informative Writing. Write a descriptive paragraph (particular emphasis on sensory perception) of your chosen slide.

Write a news account of the theft of the painting.

Background knowledge necessary: Knowledge of principles of imaginative and informative writing. Knowledge of oral interpretation.

Evaluation: Criteria for writing assignments and oral interpretation

"I Have a Dream"

Level: Senior High School (11th/12th grade)
Language skills emphasized: Reading, writing
Purpose: To highlight the contribution of Black poets; to integrate American history and literature; to teach skills of critical reading, analysis and interpretation; to teach the writing of analysis.
Materials: Poetry of Langston Hughes, Gwendolyn Brooks, Richard Wright, Nikki Giovanni, and others.

Recordings of poetry.

Talk by teacher of American history (high school or college) and/or teacher of modern American poetry.

Biographies. Biographical dictionaries or encyclopedias.

Procedures: *Prewriting*. Students should listen to the poetry chosen for the unit, either through recordings or the teacher's reading. After general class discussion of the poems, students should place the poems in their historical context. This can be done through discussion, listening to a lecture by a history or literature instructor, and student investigation of biography. Students should keep informal notes.

Tell the students to read the poems several times, at least once or twice aloud. Then ask them to choose one poem for analysis. Tell the students to jot down everything they think of when they read this particular poem. Encourage them to react both emotionally and intellectually. Ask them to write down what they know about this poem (from texts, from discussion, etc.). Tell them to get inside the words, finding out as much as they can about the words, and to examine the use of familiar words: how are they tied together to form images?

Drafting. Tell the students to write the first draft from the notes. Ask them to discuss the poem line by line, quoting two line segments and then discussing them. Once a first draft has been achieved, help the students discover a thesis. When they have selected the thesis, they should move to the next draft. At this point, drafting and revising will be integrated.

Revising. Tell students to return to the line-by-line analysis, picking and choosing for development of the thesis, omitting unnecessary discussion. Help them work toward explicit connections between parts of their analysis. Have them examine their conclusion. Remind students to write notes as they read and reread the poem throughout the writing process. Ask them to do a thorough analysis of the title before moving to a final draft: how does the title contribute to an understanding of the poem as a whole?

Editing. Have students check their copying of poem lines for accuracy in all areas.

Evaluation: Quality of interpretation/critical thinking; coherency.

How can parents help promote writing? For home–based activities, parents can

- create an environment that nurtures the sharing of language and experiences. Talk about the things done together. Read to and with their children frequently. Label items that belong to their children (*Jill's Toy Box, Ben's Cars*).
- let their children see them writing notes and letters, so that children associate writing with real–life functioning. Read aloud some of their writing and seek children's reactions. Let children see them revising their writing so they learn that revision is natural.
- read and accept with enthusiasm what their children write. Avoid being critical. Instead, parents shuld function as helpers, providing help with spelling, punctuation, and usage.
- find a quiet, suitable, well lighted place for children to write. Keep dictionary, pencils, pens, paper, and envelopes handy.
- encourage developing writers to write frequently. Supply real audiences by asking children to contribute to family communications, such as letters, captions for pictures and albums, grocery lists, notes to babysitters and siblings. Encourage children to write for information, samples, brochures.
- praise children's efforts at writing. Remember that each child develops written language skills at his or her pace. Don't compare children to siblings or friends. Encourage initiative and self–confidence and respect uniqueness.
- display children's writing in a special place. Let children know that publication is a part of writing and that parents enjoy what has been shared.

For school–based activities, parents can

- look over the writing children bring home from school. Keep the writing in a folder so that they and their children can see progress.
- ask if children would like them to read and respond to writing for school. If children want help revising (developing or changing the content around) or editing (spelling, punctuating), gently point out problems. It is best not to "correct" anything but rather ask questions that would help children identify and change weak areas. Remember that growth in writing depends upon children taking risks with language. To foster positive attitudes and writing habits, encourage and applaud children's accomplishments.
- find out about the writing and spelling programs. Daily writing, small classes, and frequent feedback from teachers are ideal. Ask what you can do at home to complement work in school. Volunteer to work in classrooms. High quality writing programs include individualized student assistance which can often be provided by adult helpers under teacher direction.

- check to see if there is emphasis on writing in history, science, and all school subjects. All teachers have the responsibility to help children improve their writing skills. See if writing assignments include a variety of forms (letters, essays, stories, etc.) for a variety of purposes (to inform, persuade, describe, etc.) and for a variety of audiences (other students, strangers, relatives, businesses).
- encourage contact with the writing of skilled authors. Writing is learned, in part, by reading. Good literature programs foster effective writing.
- advocate for writing materials and supplies—paper, copying machines, dictionaries, library materials. Work with teachers, administrators, parent groups, and school board to make writing a high priority. Look for and respond to good student writing that is published in school and local newspapers, magazines, and journals. Encourage participation in and recognition for writing contests and awards.

Parents have important roles in guiding children's acquisition of good writing skills. Be involved and active!

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Communication Skills: Using Media

Framework for Using Media
Goals and Outcomes
Media Scope and Sequence
Program Design and Evaluation
Exemplars
Suggestions for Parents

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Framework for Using Media

The classroom is now in a vital struggle for survival with the immensely persuasive "outside" world created by new informational media.
– Marshall McLuhan

Language arts teachers are primarily concerned with the skills of communication. However, teachers have often narrowly defined communication to include only print communication. At a time of rapidly expanding electronic media, such a narrow approach both ignores reality and misses an opportunity to help students understand, use, and control the primary mass communication media of their time. Films, television, radio, and computer networks are all vital elements of contemporary communication that should be integral elements of any well-grounded language arts curriculum.

Language arts programs should deal with communication media in two ways:

- as an object of study
- as a tool of communication

In the first case we teach students about the nature of communication possible through a given medium. In the case of television, for example, we might show the limited resolution of television cameras, and the effect that has on the visual staging of events. In the case of tool use, we give students a chance to expand the range of their communication powers by translating their ideas into a selection of alternative media. For example, students might write stories, translate them into plays, then present them as radio dramas or as television plays. Such translation activities give students a repertoire of communication media and help them better understand media in general.

Such instruction in communication media should include instruction in language arts uses of the computer and opportunities to practice those uses. While we generally think of the computer as a computational device, its ability to function as a word processor and telecommunications device make it very much a communication tool. As a result, students have an opportunity not only to see how a computer can be used in communication, but also to use one as they would any other production tool.

While the use of communication media in language arts programs may require major changes in some language arts curricula, there are a number of reasons that communication media need to be included. Why use media in the classroom?

Broadening communication skills. Teaching students to write well gives them a powerful tool of communication, but it is only one tool. Speaking over a phone, acting out a message, perceiving the underlying message of a television show, sending an electronic letter, merging computer graphics with text, producing a radio program—all are ways of communicating a message. A program that focuses entirely on print media misses all these other ways communication now occurs.

Reinforcement of language skills. Learning to put ideas into words is a lifelong activity that does not begin or end with the 500 word theme.

Activities that let students act out ideas, translate them to different media, and restructure them for different audiences both give students additional practice in language use and supply additional reasons for learning to communicate well.

Cultural understanding. It certainly is not news that "the medium is the message." Each form of communication carries with it a set of cultural baggage. Great writing is a marvelous way for us to learn about the enlightened cultures of today and of the past. But other media also have a message to tell us. Television has meaning far beyond any individual script. Film makes statements before the first frame is projected. This is a culture, too, and students need to see the nature of that culture.

Responding to adult reality. With a minority of adults subscribing to a newspaper and only one in ten reading even one book a month, print media is clearly not the dominant media outside of schools—whether for students or adults. Given the preponderance of other media in adult lives, ignoring all other media both ignores reality and creates a false "school reality" easily dismissed by students. No one expects schools to cater to the lowest common denominator, but one should hardly expect them to ignore the reality of the world.

Too often computers are used to create video versions of worksheets and flashcards.
– Virginia Stuart

Preparing students for emerging media. We are in the midst of an information revolution that is totally changing the way information is stored, transmitted, and processed. Students can now use computers to animate their stories, transmit their ideas across the country, gain access to libraries around the world, and have their writing checked for spelling errors. Students will be immersed in this revolution for the rest of their lives. To ignore these new media and teach as if the book were the latest invention is to ignore history.

Preparing students for employment. Every language arts teacher dreams of having one talented student grow up to be a writer. The fact is most of our students grow up to be professional communicators in one form or another. For many it will be writing the office memo; for a few it will be making sales presentations; for others it may be work in television, radio, or film; for increasing numbers it will be accessing information databases around the country; still others will find word processors and electronic mail a daily part of their employment. Any preparation we can give students in the total range of communication forms will greatly aid them as they pursue their careers.

Given these reasons and the acceptance of media by our students, it is clear that we should broaden language arts curricula to include *all* communication media.

Goals and Outcomes

The inclusion of media in language arts classes supports two major goals: development of communication abilities, and understanding of the power and limitations of each medium. We can develop communication abilities by having students write and act out dramas to be filmed or videotaped, or read scripts written by others. These abilities can also be enhanced by the use of electronic mail as students communicate through computer networks either to other students in the class or with students (and professionals) in other parts of the country. Student newscasts on local cable networks give students a new reason to collect information, write news scripts, and practice presenting ideas both verbally and visually. In all such examples students have new opportunities to collect and present information.

While students are developing skills in the new media, they are also having an opportunity to explore the nature of these media. After creating a newscast of their own, students have a better sense of why some news stories are chosen for broadcast and why some are excluded. They also learn how to recast stories to fit the medium. When writing creative scripts, they see first hand which story elements increase in importance given electronic media and which elements they necessarily discard. As a result, they can get an initial sense of which elements of the human experience we can portray by electronic media and which elements we distort or lose. In using computerized media, students see the effect of speed on communication, the requirements of responding to unseen audiences, and the merging of words with numbers and pictures. They should develop a much greater awareness of how professionals access information and communicate with colleagues, and so should be much more ready to play their own roles in this form of communication.

Technology goals and objectives for language arts curricula are:

- To improve students' general communication skills by expanding the forms of communication they attempt.
- To create in students a sense of responsibility in the use of data and videotapes.
- To improve students' awareness of the effect of media on the communication product.
- To improve students' access to data.
- To improve students' facility with new forms of expression.
- To improve students' facility with new communication tools.
- To improve students' sense of the malleable nature of expression.
- To improve student understanding of the popular media.

Media Scope and Sequence

As technology changes, new tools will become available, and tools will be simplified for use by younger and younger students. While this makes any precise declaration of sequencing difficult, there are some rough guides which can be established for the introduction and use of communication technologies.

All of the goals and scope statements included in table 20 can be summed up into two major activities for teachers: teaching *with* the new technologies to increase communication skills, and teaching *about* the new technologies to increase communication awareness.

In the first case, teachers can use many of the same assignments they use now, but enhance the activities with the new tools available to students. For example, a report on the people of Brazil might include a graph of coffee production, pictures of houses or historical sites, or a videotape of several students acting out a day in the life of a Brazilian child. It might also include a newscast as it might be heard in Sao Paulo.

A fiction-writing activity might include the writing of stories, the writing of animated stories, the production of a student play, the use of computers for "interactive" stories (stories with multiple endings selected by the reader), and the radio broadcast of stories.

A research project might begin with a typical assignment, but include accessing collections of computerized information (databases), the use of electronic mail to share data and discuss drafts, and the use of organizing programs to help manipulate data.

Discussions of a novel might include showing the television or movie version, or having students create television or movie versions.

Clearly, many activities originate as they normally do, but teachers expand upon the media used. As children perform such activities they will develop their communication skills and their awareness about media in general.

Table 20

Scope and Sequence Model/Media

Level	Film	Television	Computer	Radio
Primary	Create a filmstrip of student's stories. Make cartoons from students' pictures.	Videotape a play students can act. Let students act out a favorite TV show.	Use a computer program that combines text and graphics. Use a word processor.	Tape record a play students act out. Act out a radio show heard in class
Intermediate	Show a popular movie and have students rewrite parts. Make a filmstrip of students' favorite book.	Write television shows. Watch a cartoon show from England.	Use a database for research. Write stories that "branch."	Read student stories over a class "radio." Compare a U.S. and Canadian news cast for the same day.
Middle/ Junior High	Compare a novel to the film version. Compare two movies based on the same theme.	Produce a cable news show. Write a story based on a TV show.	Revise writing using a word processor. Use a computer prewriting program. Use a spelling checker program.	Present the same story over the radio, on TV, and in print. Compare one day's news from the radio, TV and newspaper.
High School	Compare a film to a resulting TV show. Compare two movies on the same theme from two countries.	Create a game show for TV. Produce a complete newscast.	Use an on-line database. Illustrate a report with computer graphics. Use a style checker on a story the class is reading.	Write a story based on a popular song. List similarities between current songs and songs of 20 and 50 years ago.

Given the amount of communication skill and communication awareness the use of media can create in a language arts classroom, it seems clear that media should take on a larger role than they currently do in most classrooms. As teachers begin to increase the role of media, they should remember that the integration of electronic media should include

- **opportunities for students to create their own mediated materials. Creating student newscasts, for example, can make students much more aware of processes of electronic media.**
- **the integration of mediated materials with print-based materials. Students might write short stories first, and then translate them to film, or create a videotape based on a novel they have read. Such activities help students practice skills they have developed and help them see the important role of print even in electronic media.**
- comparisons of media. Reading a novel and then seeing the movie version of the novel can help show what each medium is most capable of communicating.
- chances to explore *all* media. Limiting experiences to film or videotape is just as restrictive as limiting communication to print.
- explorations of the latest media. Computer networks and electronic mail have a growing role in business and personal communication. They and all other developing forms of communication should be used to help students prepare for the world outside the classroom.

We should have a great many fewer disputes in the world if words were taken for what they are, the signs of our ideas only, and not for things themselves.

– John Locke

Integration of electronic media should avoid

- overuse of media. Having students sit through an entire television mini-series often isn't instruction in media; it is electronic babysitting.
- passive use of media. Students may learn something about films by watching them, but they will learn much more by creating films themselves.
- immersion in technical elements. Learning the technical aspects of communication media can be a useful part of language arts classes, but technical aspects should never dominate the course. Language arts classes should all contain opportunities for speaking, listening, reading, and writing. Students who are only building sets, or developing film, or programming computers are *not* being involved in the language arts.
- special "tracks" of media courses for the noncollege bound. Good courses in television or film can require *more* abstract ability than print-only courses and so should be oriented for the best students as well as for average students. All students should learn to use and understand all communication media.
- any "media" course which does not give students large blocks of time to practice listening, speaking, reading, and writing. Film courses in which students only watch films and never read scripts and write reviews and debate endings are not language arts courses.

Language arts instructors who integrate the use of media in their courses will not only improve their students' abilities to communicate, but will also make them much more able to understand, use, and control the primary communication media of our times.

Any program can be evaluated on the basis of the curriculum and resources, the quality of instruction, and student outcomes. Table 21 shows criteria to consider in each category:

Program Evaluation/Media

Curriculum and Resources	**Yes**	**No**	**At Times**
Students communicate with a variety of media.			
Nonprint media are accessible to students.			
Adequate computer resources are available for word processing and other related activities.			
Students have access to electronic data retrieval systems.			
Students learn the legal restrictions on electronic data.			
Teachers can use cameras, projectors, computers, microfiche readers, and other media effectively.			
The program integrates print and nonprint media.			
Students at all grade levels have adequate opportunity to use media.			
Students of all ability levels have access to media production.			
Instruction	**Yes**	**No**	**At Times**
Teachers teach the capabilities of all media.			
Students have opportunity to use all media.			
Assignments require students to compare media.			
Student outcomes	**Yes**	**No**	**At Times**
Students will use a word processor to write and revise.			
Students will use electronic mail.			
Students will use electronic media to store and retrieve text.			
Students will access data from computer databases.			
Students will write television or film scripts.			
Students will understand how to change a story to become a film, TV, or radio script.			
Students will have a consumer understanding of the techniques and capabilities of film and television.			
Students will be able to describe laws relevant to media use.			
Students will be capable of independently selecting the appropriate medium of expression for a project of his or her choice.			

Sound actors

Level: Elementary
Language Skills Emphasized: Listening, speaking
Purpose: To help students learn to listen attentively and visualize what they hear.
Materials: Tape recorder and radio
Procedure: Tell students they will be acting out one of the children's shows heard over the radio in your class. While the students are listening to the show, tape record the show yourself. After the students have heard the show, have them divide into groups and prepare to act out the show. Each group should try to act out the show as best they remember.

When each group has had its turn to act out the show, play the tape recording to see which group was closest to the original. Repeat the procedure for several weeks until comprehension has improved.

National Differences

Level: Intermediate
Language Skills Emphasized: Listening, writing, speaking
Purpose: To demonstrate that news differs from place to place.
Materials: Tape recordings of a local radio newscast and of a Canadian newscast from the same day.
Procedure: Play the recording of the local newscast. Have students make a list of the stories covered. Have them list the events in order of importance. Ask them to list which stories would be important to someone in a different state, in a different country.

Play the recording of the Canadian news. Have students make a list of the stories included. Compare which stories were included in both newscasts. Discuss why some stories are local and some international.

Have students write a "newscast" for Japan or China or Mexico. Which stories would they include for those countries? What kind of stories would be local news there?

Visions of Robin Hood

Level: Junior High/Middle School
Language Skills Emphasized: Reading, writing, speaking, listening
Purpose: To practice using several media and to compare the capabilities of each.
Materials: Videotape camera, recorder, and television. Film adaptation of *Robin Hood.*
Procedure: This project will take approximately three weeks. The project begins with the class reading *Robin Hood;* other novels could be used.

After reading the novel, small groups of students will select one scene from the book that they especially like. After identifying a scene, they will create a television script based on the scene. They will create minimal scenery as needed. Once the script is written, students will perform the script while the teacher tapes. One of the students will serve as director, showing the teacher how the camera is to be directed.

After the taping is completed, the show will be presented to the rest of the class with the students explaining why they set the scene as they did. After the television taping, students will recreate the same scenes as radio dramas. This time their performance will be tape recorded and presented to the class in that form. Here again students will explain why they created the scene as they did.

Once the entire class (5-6 groups) has presented both television and radio dramas, the class will view a film version of *Robin Hood*. After seeing the movie, students should write individual reports on how and why the film version differed from their versions of *Robin Hood*.

Computer–aided research

Level: High School
Language Skills Emphasized: Reading, writing
Purpose: To use the data manipulation capabilities of a computer in writing a research paper.
Materials: A word processing program capable of creating business graphics. A database program compatible with the word processing program. Compatible style and spelling checkers.
Procedure: Begin by teaching students how to use a database program. They should know how to establish a record and enter data.

Have students start collecting information about their subject. Rather than using notecards, however, they will enter their notes in their database. Information collected will generally be in the form: subject, source, information, statistics.

After they collect data, they will use the database program to group information about the same subject and transfer it to the word processing program. In this way the notes will become the rough draft of the report.

Once students have grouped and transferred all the data, they will complete writing their report using the word processor. As necessary, they will have the graphing program turn their statistics into graphs and charts and insert them into their text.

Students will hold writers' conferences on their preliminary reports to get peer reactions to their reports and will then revise their papers. After making major revisions, students will edit their reports using style and spelling checkers.

Suggestions for Parents

How can parents help promote understanding of communication media? Parents can

- get their children to talk about a favorite television show. What's best about it? What is worst? What should be changed? Have them make up episodes of the show. What episodes are most likely to occur on that show? What would never be seen?
- help children create an evening newscast. Start by taking an evening paper. Which stories should be included in the newscast? Why? What visual materials should go with the stories? If you have a video camera, tape the newscast, otherwise be the "studio" audience.
- listen with their children to a radio performance (public radio has many for children and adults). Have their children describe the appearance of characters and actions from the performance. Walk through the performance showing where each actor stood. Determine how the set would have looked if the performance had appeared on TV.
- read a novel with their children before viewing a film based on the novel. Before seeing the film, make a list of what scenes in the book were most dramatic. Also list scenes that would be hard to script. Whom would you cast as stars in the film? After seeing the film make a list of which scenes were most stirring. How does that list compare to the list of scenes from the book? Why are some scenes on both lists and some only on one? Did the director include any scenes that you said would be hard? How was it done? Were any changes made? What scenes were left out of the movie? How did the stars differ from the ones you would have selected?
- buy a very simple word processing program and use it themselves, if they have a home computer. They can use it for letters to friends or relatives, notes to babysiters, etc., then show their children how to use it.
- buy a simple printing program that will create greeting cards, banners, and signs, if they have a home computer. They can create some greeting cards and send them out for holidays and help their children create signs to put up around the house or at school.
- talk with children abut ethical questions arising out of media use. Model ethical behavior by not copying and sharing protected software, video and audiotapes, and other recorded materials.

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Curriculum Planning, Implementation, and Evaluation

The Curriculum Development Process
Implementing the New Curriculum
Evaluating the Program

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Getting Started

> ***I shall take it as self-evident that each generation must define afresh the nature, direction, and aims of education to assure such freedom and rationality as can be attained for a future generation.***
> ***–Jerome Bruner***

Any group or individual responsible for curriculum planning will certainly want to read *A Guide to Curriculum Planning* which accompanies the Deparment of Public Instruction subject–area curriculum documents. Still, the task force believes that there are some aspects of planning a language arts curriculum peculiar to that discipline. Language arts, for example, is an extremely broad field embracing such subject areas as language, literature, and drama and such communication areas as listening, speaking, reading, writing, and using media such as audio and visual tapes, computers, and films.

Because of this diversity and because knowledge about a number of these areas is rapidly changing, controversy exists within the discipline to a greater extent than is true in some of the other disciplines. No district can approach curriculum development without meeting these controversies directly. Because opinions and approaches will vary, we recommend the direct involvement of as many teachers and administrators as possible. The more staff members who "own" the curriculum, the greater its chances of success. The first step in creating this ownership is to arrive at some consensus within the district about where it stands on some of the controversial issues. We know of no better way than to begin the curriculum development process with open discussion of these issues with the purpose of reaching agreement among the curriculum developers and with as much input as possible from those teachers who will have to implement the program.

Struggling early in the curriculum development process to reach consensus about controversial issues increases the likelihood that the resulting curriculum becomes a functional document. Such a document gives direction to student learning, unlike a manual buried in the third drawer of the teacher's desk. We recommend that curriculum developers set aside time and create an environment in which teachers can openly debate and resolve questions which, left unattended, serve to subvert the usefulness of the curriculum project. Questions to address may include the following:

- What is the place of grammar in the language arts curriculum?
- Does it matter what students read as long as they read?
- How can listening be taught?
- Should language arts teachers be concerned with thinking skills?
- What is the best way to measure writing skill?
- To what extent should speech classes focus on interpersonal communication techniques?
- How often should students write?
- Who is responsible for integrating language arts and content–area learning?

Paying heed to questions like these and other local concerns results in a curriculum that is supported by its users and ultimately implemented in an articulated language arts program for students.

Although wide participation is certainly desirable, a smaller group must have the responsibility for gathering data, organizing it, and finally writing the curriculum document. We recommend that such a group include the language arts coordinator (if there is one), department chairs at the secondary level, a media specialist, a reading specialist, and teachers from all levels. In some districts it may be desirable and helpful to include representatives from the school board and community, at least at certain key points in the process. Using nonschool people to help distribute and gather needs assessment forms in the community can save educators time and effort. Board members and citizen representatives on curriculum committees can also provide support for budget items, such as new materials or staff development opportunities, as recommended by the team later in the curriculum development process.

Establishing Program Philosophy and Goals

The first step toward a cohesive and sequential K–12 language arts program is to establish a philosophy statement, goals, and instructional objectives. A language arts philosophy statement reflects the district's general philosophy, with additional and specific references to the language arts. The subsequent goals and objectives retain the spirit of the philosophy statement, while delineating specific expectations for student outcomes. These goals and objectives emerge from careful research, a blend of the recommendations from current literature, from the state-level curriculum guide, and from the local community.

The crux of language education is to confront directly the problems of putting one's own experience into words and of interpreting someone else's words into experience.

–James Moffett

Determining Student Outcomes

A statement of student outcomes for a K–12 language arts program can be a valuable tool for district language arts curriculum committees. Student outcomes represent those competencies which we expect the majority of students to have acquired upon completion of each developmental level. In order to keep the document from becoming exhaustive and unwieldy in its size and scope, the committee should carefully select specific categories and then highlight the most important student outcomes.

Building a Curriculum

After the language arts team determines where it intends to go (desired student outcomes), it must discover where it is at the present. The most important data relate to student achievement. A district may administer standardized tests or local criterion-referenced tests to a stratified random sample of students to measure current achievement of targeted outcomes. Instruments must be valid, reliable indicators of achievement. They should be comprehensive in the sense that they measure for all objectives, not just those easily susceptible to standardized testing. However, it is unnecessary to test every student to obtain the data needed for program decision making. To assess student writing, the district needs actual writing samples for an adequate and representative group of students. Local teachers may have to learn to score them holistically. Measurement of speaking achievement may require individual assessment of a similar group of students. Reading and listening may be more susceptible to standardized measures. Districts evaluating literature programs may wish to contact the National Assessment of Educational Progress for exercises and test items. These are based on a model of reading, writing, and thinking that attempts to measure a rather sophisticated type of literary analysis. The team must have sufficient time to assess the meaning of achievement data obtained.

> *The lesson we can take from [Piaget] is that knowledge is always based on other knowledge—a refinement and a reintegration of the knowledge one already has.*
> *- Eleanore Duckworth*

It may be helpful to have a needs assessment to determine school and community perceptions of student success in achieving targeted goals. Such assessment may also reveal attitudes toward those goals. School surveys gather input from students, staff, and parents about the current program. Answers to questions about philosophy, goals, and objectives reveal the extent to which these groups agree with the curriculum team. Knowing that students do not associate literature with everyday life or that teachers avoid frequent writing assignments because of the time required to respond to them, the team will plan to overcome potential barriers to achieving desired outcomes.

We recommend seeking broader community perception of the district's language arts program and its tentative philosophy and goals. Among groups surveyed might be the business and professional community. This information has two values. It clarifies what the community expects from its language arts program. It also allows the team to plan its implementation in a way that will elicit community support for the improved program. Brief written and/or telephone surveys featuring clear questions and careful sampling procedures may be used to collect the community responses.

Determining Priorities and Setting Timelines

Armed with broad-based information gathered from conducting a thorough needs assessment, the district's language arts curriculum team is ready to tackle the task of setting priorities and timelines for change. Recognizing that human energy can easily be drained when committee members are busy directing, coordinating, teaching, policy-making, and living out-of-school lives, the group must integrate its efforts into the district's overall plan for curriculum improvement. No district should begin work on more than one major curriculum area, such as language arts, each year. Work on a related or minor area such as the IMC program or drivers' education may be undertaken if revisions are expected to be minor and if different staff members are involved. (This may be impossible in small districts where some faculty teach courses in more than one discipline or in large districts if each small school is to be represented.)

Once the decision has been made to examine and improve the language arts program, larger districts may find it helpful to form subcommittees that correspond to the major areas taught, i.e., literature, writing, media, etc. Although these groups then proceed on their own, they report to the total committee on a regular basis to insure proper balance and integration of the language arts at all levels.

Program evaluation is a crucial element in curriculum development, and all program areas should be evaluated on a regular basis. A cycle of activities, beginning with an examination of the overall philosophy and goals and culminating with a new or revised curriculum guide, should be completed every five to six years, with each major program beginning the cycle in successive years. Thus, while a language arts curriculum team is defining goals and outcomes, similar groups working in the area of science and math may be selecting materials and preparing staff for changes. A multiyear plan could be set up as follows:

- year 1 – establish philosophy/goals/outcomes
- year 2 – gather data
- year 3 – examine data/survey resources for change
- year 4 – pilot changes/write curriculum guide
- year 5 – inservice staff/implement new guide
- year 6 – evaluate outcomes/revise guide as needed

Obviously, tasks will take more or less time depending on satisfaction with the current program. Some curriculum areas may require only "minor adjustments" while others may need thorough overhauls. Flexibility is in order. If a committee needs more time to do a credible revision, then that time must be found so that members neither burn out nor neglect their other responsibilities. On the other hand, minor changes may take less time. Team members who finish ahead of schedule should be encouraged to join other committees or to seek professional development in other areas.

Selecting Resources for Change

In this phase of program evaluation the team gathers information about other available materials and strategies. They examine newly published texts and materials, comparing them with materials currently in use to find those best matched to program goals and desired outcomes. The committee may schedule publishers' representatives to present overviews of their companies' products and to answer questions. All teachers who will use the materials should be invited to participate in such sessions.

A few words of caution are in order when selecting materials. Unlike some other states, Wisconsin advocates local control with respect to most school issues, including textbook selection. Therefore, we urge that materials be selected to meet the needs of students. Since publishers are in business to make a profit, they produce texts written for mass appeal, with major companies aiming their efforts to market books in states with common adoption policies. Such materials, though often visually appealing and broadly acceptable in content, may not meet learner needs in Wisconsin. Districts or schools planning to purchase a substantial amount of new material should carefully identify exactly what the materials should do for students. Using locally identified goals and outcomes, the language arts curriculum team may develop a checklist of criteria to apply to materials being considered. In this way, the team can be objective in its search for texts and materials to achieve desired outcomes.

At this point, the team must again review assessment instruments and procedures. They will seek reliable, valid procedures congruent with their goals, outcomes, and teaching strategies. Testing instruments may be either purchased commercially or designed locally. For example, districts may purchase standardized reading tests in order to evaluate the developmental reading program. Assessing student progress in writing could be a local effort, with teachers trained in holistic scoring.

Lack of time is the rock upon which the fairest educational schemes are wrecked.
– Alfred North Whitehead

Experts in the field could serve as consultants for the team, explaining exemplary programs and answering implementation questions. Broad representation is desirable for awareness sessions, followed by smaller sessions to meet the specific needs of team members. For suggestions on consultants, language arts curriculum team leaders could contact Department of Public Instruction consultants, local university professors, Cooperative Educational Service Agency (CESA) directors, or neighboring educators. Consultants will be better able to provide helpful service when they have specific information about the district and its needs. Team members would also benefit from visiting other districts to observe programs and materials.

Finally, team members will examine the wide selection of trade books, media, professional publications, and computer courseware to include as program support material for language arts learning.

Piloting Major Changes

Before districts implement any large scale curriculum modification or textbook change, they will test the changes on a sampling of classes. No doubt, some staff members are already using certain advocated approaches or have an interest in some specific materials. By engaging the cooperation of enthusiastic teachers, the team can be assured of meaningful feedback. Furthermore, since pilot staff may also serve as inservice leaders when the curriculum changes are fully implemented, the district should select articulate leaders with credibility among their colleagues. Finally, feedback from pilot staff and students becomes part of the final curriculum document. As a result, staff members see that their suggestions are valuable, enhancing teacher ownership and enthusiasm for the changed curriculum.

Writing the New Curriculum Guide

State law now requires every district to produce a sequential written curriculum in language arts. The district will choose writers who can, like sharks, digest almost anything, keep moving, and leave no bones after departing. From the beginning of the project, writers agree that the guide must make strong statements reflecting the team's best thinking about language arts programs for local students. The team will address controversial issues and provide a clear rationale for the consensus position. While content and format need to be consistent with Wisconsin's administrative rule, the document should not be a carbon copy of those in other districts. Nevertheless, if the writers have moved through the first six steps in this section, their written work can provide an invaluable educational direction and a psychological boost to the entire district. One concrete decision that the writers must make concerns the format for the worksheets used in drafting the guide, the course of studies, and the course outlines. A careful choice will influence the ease with which the guide is written, insure the use of the guide, and improve its quality.

Implementing the New Curriculum

While school boards and school districts often demonstrate considerable interest in curriculum development, teachers become cynical when their enthusiasm fails to survive beyond the writing period into implementation. We lose the investment in time and money if what we write simply lies in a drawer and never finds its way into the classrooms of the district.

Successful implementation of a new or revised curriculum requires several developments. First, the teachers expected to use the curriculum must receive adequate inservice. Second, the district must provide the materials and equipment necessary to transmit the curriculum to the students. Third, someone must monitor the teachers as they use the new curriculum.

Research in effective inservice suggests that the impact is considerable for nine out of ten teachers when it includes the demonstration of new curricular approaches; and the discussion of theory and practice followed by structured feedback. However, for transfer to occur, some teachers require direct coaching on how to apply new skills in the classroom (Joyce and Stowers, 1980).

Even the most committed teacher experiences difficulty instituting essential changes, and full district support is necessary if teachers are to feel able to change their views and treat writing as a thinking activity instead of as a mechanical skill.
– Langer and Applebee

Of course, inservice will be effective only if teachers have positive attitudes. Fred Wood and Steven Thompson (1980), having examined the research on adult learning, suggest the following guidelines for effective staff development:

- Include more participant control over the "what" and "how" of learning. (If teachers are actively involved in curriculum planning, they may actually have such control.)
- Focus on job-related tasks that the participants consider real and important. (This focus should again result from active teacher participation in curriculum development.)
- Provide choices and alternatives that accommodate the differences among participants. (Not all teachers will require the same amount and

kind of inservice training. One must recognize differing areas of experience and expertise among the staff.)

- Include opportunities for participants in inservice training to practice what they are to learn in simulated and real work settings as part of their training. (The Bay Area Writing Project and its offshoots have been unusually successful by following this dictum.)
- Encourage the learners to work in small groups and to learn from each other. (The writing projects have also utilized this technique.)
- Reduce the use of threat and external judgments from one's superiors by allowing peer participants to give each other feedback concerning performance and areas of needed improvement.

This task force believes the following assertions to be true of effective inservice:

- The change in teachers' attitudes and beliefs that may be required by new curriculum is most likely to follow change in practice and improvement in student performance rather than precede them (Gusky, 1985).
- A pilot program in a school where the attitude toward change is favorable can create enthusiasm in other schools in the district.
- Teachers are most receptive when inservice is provided by other teachers who are teaching at their level and successfully applying the methods advocated in the inservice.
- Inservice training that includes both elementary and secondary teachers is often more effective than for either group separately (Wade, 1984).

> *The poor teacher stands where he is and beckons the pupil to come to him. The good teacher goes to where the pupil is, takes him by the arm and leads him to where he ought to be.*
> *– Thomas Aquinas*

Sometimes we fail to implement effective inservice because of the staggering cost of preparing a large staff to use a new curriculum. If teachers, boards of education, and administrators seriously want to improve curriculum, they must work together to develop creative approaches to this problem. To undertake curriculum development, without at the same time committing the necessary funds for inservice training, is a true waste of taxpayers' money, teachers' efforts, and everybody's time.

A second commitment of money tied to curriculum development is that needed to purchase necessary materials—books, software, equipment, and other materials. Curriculum writers should be aware of budgetary constraints before beginning their job so that they can consider such limitations during their work. To provide a wider selection of materials districts may wish to consider coordinating acquisitions in language arts K–12.

Finally, we must all realize that not every teacher in the district will be as committed to the new curriculum as those who write and develop it; some will resist even the slightest change. Leadership is essential to the process of promoting change. Research shows that the most important change occurs at the building rather than at the district level (Stevens, 1985). For this reason, the principal is perhaps the most important change agent. Before principals can be expected to have the enthusiasm necessary to make a new curriculum work in their buildings, they must understand and support it. Teachers need to be ensured that the curriculum is subject to further change, that it is not permanent. The written document might be kept in a ring binder. It might include ample blank space on each page for teachers to record their reactions to each part as they use it, along with any suggestions they have for improvement.

Once the curriculum is adopted, teachers are professionally obliged to use it. Only then will it have a fair chance of success. In grade schools and small secondary schools, the principal is responsible to ensure that teachers follow the new curriculum. In large secondary schools responsibility may be delegated to department chairs or unit leaders.

Teachers will expect to have their suggestions considered and implemented when there is consensus. Those who sincerely attempt to use the new curriculum, especially those who use it without embracing it wholeheartedly, will expect the principal to demand cooperation of those who do not. A good job of following up curriculum development will reduce the cynicism about curricular change which often prevails among teachers.

Evaluating the Program

No element of curriculum management has greater importance than that of program evaluation. It is critically important to know whether classroom instruction is generating the competencies targeted in the district's language arts curriculum. Lacking such information, a curriculum team has no basis from which to proceed.

A district's program evaluation will

- identify program goals and the instructional objectives needed to accomplish them, derived from such sources as district curriculum guides, instructional materials, and staff perceptions.
- map the curriculum, identifying what is actually being taught in the classroom, to determine the matchup between what is proposed and what is actually delivered to the students of the district.
- analyze student outcomes to determine whether students have attained acceptable levels of proficiency.
- organize and implement a plan for curricular improvement, redirecting efforts if necessary.
- focus program support on needed changes.
- monitor the revised program frequently to be certain that it is being delivered as intended.
- evaluate the language arts curriculum regularly to assure continuing program growth.

An indisputable conclusion of research is that the quality of teaching makes a considerable difference in children's learning.
– Becoming a Nation of Readers

Many members of the school community play an important role in program development, delivery, and evaluation. The quality of support provided by these people has a great deal to do with the ultimate success of any language arts program. Table 22 suggests eight groups with significant roles in program support. We strongly recommend that any committee evaluating the district's language arts program assess the quality of support being given by identified groups.

Table 22

Evaluation of Program Support by Function

Rating Scale:
E = Excellent
G = Good
F = Fair
P = Poor

Function	School Board	District Administrator	Curriculum Director	Dept. or Curriculum Chairperson	Language Arts Curriculum Team (K–12)	Principal	Teacher	Parents
Supports faculty development/renewal [1]								
Expects professional currency								
Responds to community [2]								
Supports freedom of inquiry and expression								
Uses research [3]								
Provides supportive classroom environment [4]								
Communicates language arts goals to community								
Provides resources for teacher initiative [5]								
Provides access to contemporary communication media								
Recognizes exemplary language arts products and achievement								

1. Implies faculty curriculum involvement, professional activities and meetings, and quality inservice training.
2. Responds to community without overreacting to special interests.
3. Uses current research regarding learning and effective instruction.
4. Includes appropriate class size, active learning, adequate materials, and variety of methodologies.
5. Provides resources needed for planning and preparation, classroom research, and risk-taking.

Reexamining the Curriculum

The steps of curriculum planning listed in this section of the guide are recurrent and self-renewing. No curriculum change can be an end in itself; a continuing process of decision making and strategy selection must take place if the curriculum is to remain meaningful and effective. Evaluation will provide information regarding learner achievement in terms of the program's philosophy and goals, information that becomes the basis for reexamining the program.

References

Becoming a Nation of Readers: A Report of the Commission on Reading. Washington, DC: The National Institute of Education, 1984.
Recommendations for literacy education based on recent research. Highly readable and practical guide for policy makers, educators, and parents.

Christensen, Linda, Lori Hamann, and John M. Kean, eds. *A Guide to Developing K-12 Writing Curriculum*. Madison, WI: Wisconsin Writing Project, 1981.
Written by several teachers involved in the Wisconsin Writing Project as a resource for curriculum planning committees concerned with writing.

Glatthorn, Allan. *A Guide for Developing an English Curriculum for the Eighties*. Urbana, IL: National Council of Teachers of English, 1980.
A do-it-yourself manual for secondary-level planners, including sample forms and evaluation charts.

Guide To Curriculum Development in Language Arts. State of Connecticut Board of Education, 1981.
A resource for curriculum planners seeking to unify the language arts, including "current issues" and "basic considerations" in major areas including language, composition, literature, speaking, and others.

Handbook for Planning an Effective Writing Program Kindergarten through Grade Twelve. Sacramento: California State Department of Education, 1982.
A clear, concise guide to the planning and implementation of a writing program. Available from Publications Sales, California State Department of Education, P. O. Box 271, Sacramento, CA 95802.

Hillocks, George, ed. *Alternatives in English: A Critical Appraisal of Elective Programs*. Urbana, IL: National Council of Teachers of English, 1972.
Examination of rationales for elective programs as well as structures, course offerings, course designs, and evaluation strategies.

Hillocks, George, ed. *The English Curriculum Under Fire: What Are The Real Basics?* Urbana, IL: National Council of Teachers of English, 1982.
Discussions of major curricular issues by George Hillocks, Jr., Wayne C. Booth, James R. Squire, E.D. Hirsch, Jr., and James E. Miller, Jr.

Judy, Stephen N. and Susan J. Judy. *The English Teacher's Handbook.* Cambridge, MA: Winthrop Publishers, 1979.
A practical, detailed guide to ideas and resources for the teaching of English, including a section on curriculum planning and course design.

Mandel, Barrett J., ed. *Three Language-Arts Curriculum Models.* Urbana, IL: National Council of Teachers of English, 1980.
Twenty outstanding teachers and researchers discuss the process- or student-centered model, the heritage or traditional model, and the competencies model of language arts curriculum K-12.

Model Curriculum Standards Grades Nine Through Twelve. Sacramento, CA: California State Department of Education, 1985.
Curriculum standards taking "an integrated approach to reading, with literature at its center," including lists of recommended works and examples of thematic units.

Moffett, James and Betty Jane Wagner. *Student-Centered Language Arts and Reading, K-13.* 3rd ed. Boston: Houghton Mifflin Company, 1983.
The now classic handbook to all aspects of language arts curriculum and instruction, including sections on basic concepts; organization and materials; basic processes; developmental speaking, reading, and writing; literacy; and assessment.

Recommended English Language Arts Curriculum Guides, K-12. Urbana, IL: National Council of Teachers of English and ERIC Clearinghouse on Reading and Communication Skills, edited and published annually.
An annotated listing of recommended guides updated periodically by the NCTE Committee to Evaluate Curriculum Guidelines and Competency Requirements and the ERIC Clearinghouse on Reading and Communication Skills.

Stewig, John W. "Administrative Support for the English Program in a Time of Change." *NASSP Bulletin: The Journal for Middle Level and High School Administrators* (January 1986).

Wisconsin Alternative Curriculum Design in Basic English/Communications Skills. (Two volumes: grade 9 and grade 10). Madison, WI: Wisconsin Department of Public Instruction, 1981.

Each volume contains 25 units designed to integrate the language arts, to emphasize the communication functions of language, and to provide for involvement and interaction for students of all abilities. Prepared by classroom teachers and geared to actual classroom use.

Critical Issues

10

[illegible]
[illegible]
[illegible]
Cross-Curricular [illegible]

BEST COPY AVAILABLE

The Professional Language Arts Teacher

> *Teaching is society's most important occupation. The kind of society we want to live in, what we want ourselves and our children to be—our whole hopes—depend on education.*
> *–Ralph Tyler*

We have the right to perceive our colleagues—and the responsibility to perceive ourselves—as members of a profession. Among the characteristics which distinguish a profession are scholarly training, certification, prescribed ethical standards, an inherently significant social contribution, and ongoing education to "keep current."

A massive amount of research in education—and particularly in the language arts—has made it increasingly necessary and yet difficult to keep current with developments in our field. This research, coupled with the new legislative requirement of four credits of secondary courses, translates into a significant responsibility for language arts teachers: we are going to be teaching *more* language arts and we should be able to teach them *better* than we have ever taught them before. The new research, the new legislative requirement, and the public's demand for productivity will necessitate more curriculum revision, more integration, and more inservice programs. In short, the current educational climate demands that the language arts teachers think and act in a highly professional manner, particularly in respect to keeping current.

The two characteristics that undergird the need to keep current are the scholarly correlates, which Edmund Morgan (1959) identified as curiosity and communication. There are currently over 5,000 certified English teachers in Wisconsin. Many more, such as elementary and middle school teachers who do not hold this specific certification, nonetheless teach many facets of the language arts. Certified or not, how many of us know how to effectively teach listening skills? Speaking skills? The writing process? Media competencies? Literature? How many of us know how to integrate elements of grammar and usage in the study of communication? It seems as though the more important we and the public recognize our field to be, the more questions we raise in terms of the teaching of concepts and competencies that comprise its stock. This is indeed a time to be curious about the teaching of the language arts.

And how can our curiosity best be satisfied? Through professional involvement at conventions, workshops, and inservice programs; through the reading of journal articles and communicating with our colleagues we stimulate and inform each other. We prepare ourselves and each other to make critical decisions regarding how we might best apply new research and methodology in our classrooms.

Unfortunately, many teachers are not members of professional organizations in their disciplines. Yet membership is necessary for two reasons:

- Membership enables each teacher to stay current by writing and reading articles in journals, participating in conventions and workshops, holding offices and positions on committees.

- A large active membership enables the organizations, especially the national organizations such as the National Council of Teachers of English (NCTE) and the Speech Communication Association (SCA), to pursue and publish research and to help teachers in their attempts to stay current.

Similarly, membership enables state associations such as Wisconsin Council of Teachers of English (WCTE) and Wisconsin Communication Association (WCA) to hold annual conventions, sponsor workshops, publish journals, and work with the Department of Public Instruction regarding all facets of the teaching of our field. Even passive membership is professionally important, for it makes each member a contributing partner in the development of the field. But *active* membership is most invigorating, rewarding, and contagious.

Unfortunately, too, there has been in our field a tendency toward what Purves (1984) calls craftsmanship rather than professionalism. Rather than seeking to understand the theoretical underpinnings of the discipline and then making critical choices relative to their application in the classroom, teachers have divorced theory from practice. For example, they tend to want only concrete exercises, drill sheets, and ready-made programs to incorporate into their lesson plans. There is often overt hostility to theory and to those who advance or present it. Bruner (1960) emphasizes that teachers need to understand the theoretical foundations of their field—and teach them to their students—in order to facilitate transfer. Purves cites Whitehead's (1933) observation that professionalism necessitates theoretical understanding and argues that it is the teacher's professional responsibility to critically examine classroom practices as they relate to a strong infusion of theory.

To be a teacher in the right sense is to be a learner. I am not a teacher, only a fellow student.
– Soren Kierkegaard

Many responsibilities apply to the professional teacher of the English language arts. The task force particularly recommends the following:

- Active membership in professional associations, especially WCTE, WCA, NCTE, and SCA. Teachers in each school building should be active members of several associations.
- Consistent reading of journal articles and attendance at conventions and workshops, particularly on the state level.
- Determined effort to secure adequate opportunity and compensation from local school districts for professional involvement.
- Positive attitude regarding inservice programs and workshops, especially those in which research and theory related to the teaching of the language arts are presented.
- Collegial involvement within and across departments, sharing information, examining principles and concepts, and seeking peer feedback. This kind of collaborative experience is essential in creating and nurturing a sense of professional community (Young, 1984) and is particularly helpful to the inexperienced teacher.
- Creative and competent use of the language arts as a role model both in the classroom and in communication with parents and the public.

Censorship

*Educational Freedom and the Public Schools**

In a democratic society, the people must be free to seek information, to cooperate and work with others, to debate issues, to reach independent judgments, and to express their values and ideas in clear and rational ways. While the Bill of Rights guarantees the freedoms necessary to such active involvement by citizens, no law can directly foster the competencies of free thought and action. Only education can fill that need.

One of the major responsibilities of the public schools in a democracy, therefore, is to provide opportunities for students to practice and develop competence in language arts skills as they relate to democratic participation. This competence includes numerous abilities:

- The ability to gather information—written, visual, and oral.
- The abilities to express and understand diverse viewpoints.
- The ability to reach fair and reasonable judgments.
- The ability to express cultural, personal, and aesthetic values and ideas.

In order for students to develop these abilities, many people play a role.

- Parents must
  - —take an active interest in the learning of their children.
  - —balance their concerns for their own children's education with the right of other parents' children to receive a wide range of appropriate learning experiences.
- Teachers must
  - —provide appropriate and balanced information and ideas.
  - —provide guidance to students as they seek resources for their learning.
  - —teach the skills of analysis, synthesis, evaluation, and application.
  - —provide opportunities for thought, discussion, and expression.
  - —foster independent thinking.
- Teachers, librarians, and school officials must
  - —be free to select materials appropriate to the levels of their students and to the curriculum of the schools.
  - —encourage students to identify appropriate and varied sources of knowledge.
- Students must
  - —be free to inquire and to express their judgments.
  - —be free to express themselves intellectually, aesthetically, and personally.
  - —learn to respect views that differ from their own.
  - —be aware of the responsibilities as well as the rights of citizenship.

Public classrooms are forums for ideas and inquiry and for artistic and intellectual expression. As such, they must be places free of undue pressures for a single- minded orthodoxy.

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*Wisconsin Department of Public Instruction statement.

*Censorship and Professional Guidelines**

Statement. Teachers of English language arts must make daily decisions about materials and methods of instruction, choosing from increasingly broad and varied alternatives in order to serve students who are themselves increasingly diverse, both linguistically and culturally. Guidelines help teachers of English language arts to make those decisions. NCTE advocates and supports guidelines that help teachers avoid censorship. NCTE opposes censorship wherever it appears.

Distinctions Between Censorship and Professional Guidelines. Censorship and guidelines sometimes appear similar because both involve selection from myriad alternatives. However, censorship and professional guidelines may be distinguished one from the other. Whereas the goal of censorship is to remove, eliminate, or bar particular materials and methods, the goal of professional guidelines is to provide criteria for selection of materials and methods.

> *Denied the integrity of our own words, we lose possibility. In this sense our freedom depends directly upon our ability to represent the events of our lives.*
>
> *–Gordon M. Pradl*

*Practical Suggestions for Writing Professional Guidelines**

Although the primary concern here is the distinction between censorial and advisory statements, other matters must be considered in the actual writing of guidelines. Writers need to

- respect the role of the English language arts teachers as a professional with broad knowledge of language, literature, and cultural traditions.
- identify clearly the events and concerns that led to development of the particular set of guidelines. This information might help the English language arts teacher in one school setting (rural, independent, suburban, or urban) to understand the usefulness of guidelines developed elsewhere.
- specify the professional objectives the guidelines are expected to reach. Guidelines are less likely to have censorial effects if their content is closely linked to the purposes of English language arts instruction, to the function and philosophy of the school, to the particular student population, and to the aims of the curriculum as a whole.
- write in plain English, providing clear, current definitions of professional terms as needed.
- respect the concerns and convictions of both external critics and professional colleagues who have opposing ideas about either principles or practices. Guidelines are abstractions, and honest differences of opinion will exist about translating abstractions into concrete teaching and selection of materials.
- build in procedures for review and revision. Guidelines should make clear the date of adoption and the sponsoring group(s) and should provide for periodic review and revision. The teaching community is committed to continued research and study and to the dissemination of insights that prove to be valid and useful.

> *A man must have a good deal of vanity who believes, and a good deal of boldness who affirms, that all the doctrines he holds are true, and all he rejects are false.*
>
> *–Benjamin Franklin*

"Censorship: Don't Let it Become an Issue in Your Schools," a publication of the National Council of Teachers of English, provides useful guidelines on aspects of censorship. See Appendix B for guidelines for free and responsible student journalism.

*National Council of Teachers of English statement, 1982.

Table 23

Censorship Distinguished from Professional Guidelines*

Examples of Censorship	Examples of Professional Guidelines
1. **Exclude Specific Materials or Methods** *Example:* Eliminate books with unhappy endings.	1. **Include Specific Materials or Methods** *Example:* Include some books with unhappy endings to give a varied view of life.
2. **Are Essentially Negative** *Example:* Review your classroom library and eliminate books that include stereotypes.	2. **Are Essentially Affirmative** *Example:* Review your classroom library. If necessary, add books that portray groups in nonstereotypical ways.
3. **Intend to Control** *Example:* Do not accept *policeman*. Insist that students say and write *police officer*.	3. **Intend to Advise** *Example:* Encourage such nonlimiting alternatives for *policeman* as *police officer*, *officer of the law*, or *law enforcer*.
4. **Seek to Indoctrinate, to Limit Access to Ideas and Information** *Example:* Drug abuse is a menace to students. Eliminate all books that portray drug abuse.	4. **Seek to Educate, to Increase Access to Ideas and Information** *Example:* Include at appropriate grade levels books that will help students understand the personal and social consequences of drug abuse.
5. **Look at Parts of a Work in Isolation** *Example:* Remove this book. The language includes profanity.	5. **See the Relationship of Parts to Each Other and to a Work as a Whole** *Example:* Determine whether the profanity is integral to portrayal of character and development of theme in the book.

*Source: National Council of Teachers of English

Equity and Education

The state and the nation recognize the differences in the experiences of women and of men, of all races, colors, ethnic groups, and of people of varied physical and mental abilities. These factors often result in the sorting, grouping, and tracking of minority, female, and disabled students in stereotyped patterns that prevent them from exploring all options and opportunities according to their individual talents and interests. The cost of bias to academic achievement, psychological and physical development, careers, and family relationships is significant. Each student should have the opportunity to observe his or her own place in the curriculum, to grow and develop, and to attain identity.

To that end, the Department of Public Instruction recommends the inclusion of all groups in the curriculum and in teaching materials. These forms of bias should be eliminated:

Invisibility: underrepresentation of certain groups, which leads to the implication that these groups are of less value, importance, and significance.

Stereotyping: assigning only traditional and rigid roles or attributes to a group, thus limiting the abilities and potential of that group; denying students a knowledge of the diversity, complexity, and variations of any group of individuals.

Imbalance/selectivity: presenting only one interpretation of an issue, situation, or group; distorting reality and ignoring complex and differing viewpoints through selective presentation of materials.

Unreality: presenting an unrealistic portrayal of our history and our contemporary life experience.

Fragmentation/isolation: separating issues related to minorities and women from the main body of the text.

Linguistic bias: excluding role and importance of females by constant use of the generic "he" and sex-biased words. For suggestions on alternative language use, see Appendix E, "Guidelines for Nonsexist Use of Language in NCTE Publications."

We urge Wisconsin school districts to actively value all persons by including the contributions, images, and experiences of all groups in language arts curricular objectives and classroom activities.

High School English: The Four-Credit State Requirement

The administrative rule requires the following components in the four-credit program:

> Four credits of English which incorporate instruction in written communication, oral communication, grammar and usage of the English language, and literature.

The Department of Public Instruction language arts consultants and the Language Arts Task Force recommend that local school districts consider the following points in implementing the rule:

- Instruction in the language arts—listening, speaking, reading, and writing—should be included in each course, although one may be emphasized more than the others, depending on the course. English courses may appropriately emphasize content (e.g., literature, film, humanities, mass media) and/or skills (e.g., writing, speaking, debate, journalism).
- On the secondary level, reading courses for skill development should support rather than replace English courses.
- Composition should be included in all English courses. A separate course in writing may be counted as part of the graduation requirement, but it alone cannot fulfill the law's requirement for instruction in written composition.
- While literature is one of the four areas of English identified in the rule, it is only one of the four and should neither be ignored nor allowed to dominate the curriculum.
- Oral language is an important component of the English curriculum. Instruction in speaking and listening should be incorporated into all courses; however, up to one credit in courses such as public speaking or interpersonal communication would provide a balance within the four-year requirement.
- Grammar and usage are to be taught in the context of actual oral and written communication, not as discrete courses.
- Integrated and interdisciplinary courses (e.g., English/history or English/philosophy) should be encouraged. Credit allocation should recognize each component; for example, a one-year American History/American Literature course should be given .5 credit for social studies and .5 credit for English.

The foundation of every state is the education of its youth.
– Diogenes

The Teaching of Grammar

The administrative rule concerning Wisconsin's course requirements for English requires instruction in several areas including "grammar and usage of the English language." This task force is concerned lest teachers, administrators, and/or school boards interpret this grammar and usage requirement as a mandate to return to or to continue teaching discrete courses or units in prescriptive or descriptive grammars in secondary school. Such an interpretation would be unfortunate in view of years of research (summarized in the Language section of this guide) indicating that such formal, isolated grammar study is largely ineffective in achieving most of the goals toward which it is directed. It would exacerbate an already distressing disregard for language research revealed by the contents of most language arts texts available for primary and secondary school use.

We wish, therefore, to highlight the elaboration of this grammar requirement in the guidelines to the administrative rule. It suggests grammar and usage to be taught "in the context of oral and written communication." This provision places grammar and usage in their proper places as elements in, but not the substance of, the broader communication skills of speaking and writing. One's linguistic environment determines one's grammar and usage. Effective instruction in these areas must attempt to internalize the standard forms through activities in which the students synthesize rather than analyze, using language to a greater extent than describing it.

Unless parts of speech and punctuation are used to enhance the intentions of a writer, they become empty drills for a game that will never be played.
–Donald Graves

For a further discussion of the nature of grammar and usage and of their proper applications in the proofreading phase of the writing process, we refer you to "A Statement on Grammar" in the Language section and the revising and editing portions of the Writing section. We further recommend that the analytical study of grammar be confined to elective courses at the upper secondary level and that those courses be based upon scientific grammars of English that accurately describe its structure. Such courses will meet the needs of future language teachers or students with interests in a specialized study of language.

Competency Testing

Background Information

Competency testing grew out of a national movement for accountability in education in the mid-1970's. A variety of indicators, but particularly employers' dissatisfaction with the educational quality of high school graduates, fed a growing sense that functional literacy was not a dependable result of twelve years of education. Today, 40 states have some form of competency testing. Some tests are used as a graduation/promotion requirement; some are used for early identification of students with basic skill problems. Language arts, along with reading and math, is frequently identified as a curricular area for competency testing.

Competency testing has also been closely tied to the development of criterion– or objective–referenced measures of achievement. A criterion–referenced test is used to determine how well an individual can perform a well–defined task or understand a well–defined body of knowledge. The meaning of the test score comes from the task or the body of knowledge, not from reference to other students' scores (as it does in norm–referenced testing). Thus, criterion–referenced testing focuses on individual growth, rather than on differences between individuals. And because it is based on specific tasks or concepts, it is also curriculum–sensitive.

Competency–Testing Legislation in Wisconsin

Wisconsin's Competency–Based Testing Program, enacted by the Legislature in 1981, differs in significant ways from most other states' competency testing programs. First, it is a voluntary program: local school boards decide whether their districts will participate. Second, the local district is responsible for determining the form and the content of the tests, and, within certain legislatively designed guidelines, the grade levels at which tests will be given. The local district also has control over the passing standards and over the design and evaluation of remediation programs for students who do not pass the tests.

> *When the public sees us unsure of why English should be the center of the curriculum, they naturally feel some confidence in saying, "OK, you've given up on the job. Let us tell you what to do.*
> *– Wayne C. Booth*

The Department of Public Instruction, on the other hand, has the responsibility of reviewing local districts tests for psychometric validity and bias and for developing "shelf tests" in each of the three skill areas (math, reading, and language arts) at three grade levels, (3, 7, 10). Districts may choose to use these DPI–designed tests if the form and content are deemed suitable to the local curriculum. The Department of Public Instruction is also responsible for developing a computer bank of test items which local districts may use to custom–design local tests.

Issues in Language Arts/CBT

The challenges in applying criterion–referenced measurement techniques to the language arts are numerous. The most fundamental challenge results from the fact that criterion–referenced measurement depends upon well–defined domains of knowledge or behavior. Although certain language skills have long been well defined domains (at least in evaluation if not in instruction) most higher order language skills have not been. The transcription skills of spelling, punctuation, and capitalization and the usages of standard English are much more definable than the more context–dependent language skills, such as choosing a rhetorical mode suited to a particular audience, purpose, and topic, or choosing the most appropriate syntactic structure to express a particular idea. Nevertheless, there has been some progress in dealing with these higher–order skills, especially in the work of the National Assessment of Educational Progress in developing the primary trait system of scoring writing samples.

A closely related issue in language arts testing has to do with the "great debate" between proponents of indirect methods of testing (machine-scorable tests) and proponents of direct methods (writing samples).

Actually, both sides of the great debate probably agree about most matters of fact: that there is "a consistent and relatively strong relationship" between the two methods (correlations ranging from approximately .40 to .75). These correlations indicate that the two methods assess some common factors and some unique factors. The common factors are usually mechanics, usage, and syntactic fluency. The unique element in indirect evaluation is a measure of reading comprehension. (This is not to suggest that direct methods of testing do not require reading. Because a person is reading his or her own writing, the same *kind* of reading is not necessary.) The unique elements in direct testing are the more highly context-dependent rhetorical skills of composing.

The way a question is asked limits and disposes the ways in which any answer to it—right or wrong—may be given.
– Susanne K. Langer

Both sides of the great debate would probably also agree that scoring writing samples (direct testing) involves considerably more time, effort, and cost than scoring indirect measures. Both sides would agree that for that extra time, effort, and cost, direct assessment yields a kind of information that is unobtainable from indirect methods.

The debate, then, is usually conducted over the questions of whether the increase in information is worth the additional investment of time, training, and, at least indirectly, of money.

We wish to argue strongly that it is.

Information on students' ability to manage the rhetorical elements of writing is central to any evaluation of their competence as language users. The surface features of writing are highly noticeable to readers, and hence, control of these features is always cited by the public as a characteristic of competent writing. Control of the rhetorical elements of writing, however, is not a frill. Successful communication depends on these elements as much as it does on control of the surface features of writing. An evaluation of student competency, therefore, should include both kinds of skills.

Given the number of students involved, the time constraints and the need for relatively specific information, many districts find that a combination of direct and indirect methods is the most practical approach to language arts competency testing. By testing surface features using an indirect method and the effectiveness of rhetorical skills using the direct method (writing samples), it is possible to focus the energies, time, and training of evaluators on the language skills that are most difficult to measure.

Classroom Management

Classroom Climate

While we would expect a positive classroom climate to result from following the recommendations found in the various sections of this curriculum document, we can examine research on effective schools for additional ideas to enhance the learning atmosphere. This research indicates that the climate of the classroom is directly affected by teacher expectation, student perception of that expectation, student achievement, and the evaluation of that achievement. The classroom climate is also influenced by the overall school climate. The milieu of the school raises or lowers teacher and student expectations.

> ***If our classrooms are to be effective, they should be filled with stuff, the stuff of what children know and what they want to know more about. This is how children learn at home.***
> ***–Donald Graves***

Until recently, low performance by students was generally attributed to the student or to the student's background. Occasionally the teacher was considered as a factor, but seldom were the principal or the school included. Clearly now, we see classroom climate as a web of those very factors. If school and classroom climates are improved, then student achievement should improve. To make changes, the staff must recognize the need for expecting high achievement in a positive learning climate. Negative attitudes and behaviors must be eliminated or at least decreased. Among the most important characteristics of effective schools are these (Stevens, 1985):

- Professional staff expects students to reach high standards of achievement.
- Teachers believe that they can successfully instruct all students in the school's objectives.
- Students believe that they have the ability to learn.
- Students have few feelings of academic futility.
- Both teachers and students are rewarded for high achievement.
- Stratification of students is minimal. Flexible heterogeneous grouping is preferred and compensatory education and special education programs are conducted in and coordinated with the regular classrooms.
- Differentiation of the instructional program on the basis of ability is minimal.
- School goals and instructional objectives are clearly stated and reflect the school's goal of basic skill achievement.
- Assessment data are used effectively to plan and improve the school's instructional program and the students' individual programs.

Given the above school climate, what characteristics should one expect to find in the climate of a flourishing language arts classroom? We believe that the effective language arts classroom will foster creativity.

Creativity research suggests the atmosphere that fosters creativity
- is open and free.
- promotes ideational fluency and divergent thought.
- reflects stable procedures applied with flexibility.

- arises from knowledgeable leadership.
- blends genuine encouragement and tactful critique.
- features mutual respect.
- reflects clear aims.
- arises from the use of a variety of media for individual study.
- exhibits a tolerance for new ideas, but tests them systematically. (Smith, 1970; Taylor, 1964).

The task force believes that in the effective language arts classroom the student population must be small enough to allow for individual attention by the teacher, especially in the writing process. Although the final word on class-size research has not been written, virtually all researchers agree that, at the very least, class size affects the educational environment (ERIC Digest, 1984). This environmental factor shows up in such elements as teacher morale and student behavior. Glass's and Smith's research shows a sharp rise in student achievement as classes drop below 20 students (Glass and Smith, 1978). In any case, class sizes of over 20 sharply limit student–teacher writing conferences and student speaking opportunities. Because communication is a skill that is practiced, the desirability of relatively small class sizes is clear. While classes of 20 may not be economically feasible schoolwide or even department-wide, some trade–offs may permit small sections for classes emphasizes writing and speaking and somewhat larger ones for classes emphasizing literature, small group dynamics, and other listening–oriented activities. Primary and intermediate classes that must develop communications skills as well as teaching content must be kept small if students are to have time to practice. See Appendix D for the NCTE recommendations on class size.

The brain is perpetually learning. Children cannot tolerate boredom, and boredom is the inevitable consequence of having nothing to learn.
–Frank Smith

Edmund Farrell of the University of Texas emphasizes the importance of congenial tone and of greater student responsibility for curriculum choice. Attention to these factors may raise classroom learning in the hierarchy of student values. Currently such learning falls well below athletics, socialization, and other nonacademic concerns (Farrell, 1985). Congenial tone is created by such physical features of the room as a seating arrangement allowing students to view one another, classroom libraries filled with attractive and interesting books and magazines, and readily available communication media. It also includes psychological features such as the opportunity for frequent, meaningful communication and a feeling of the importance of each individual . Three teacher characteristics much prized by students are a sense of fairness, expressed in equal treatment of all students; consistency in applying classroom rules; and a sense of humor. Widened curriculum choice does not imply that students dictate the curriculum, but rather that they are able to make meaningful choices within the context of that curriculum.

We believe that if the program outlined in this language arts curriculum is presented within the context of a climate featuring high expectation, creativity, opportunity for self–expression, equity, consistency, and humor, the result will be classrooms in which students will feel comfortable and motivated enough to fulfill their potential as human beings who seek to communicate.

Heterogeneous Grouping in the Language Arts

Ability grouping is one of the most common tools used by American schools to deal with student diversity. Beginning in the primary grades and extending into high school, students are labeled "advanced," "average," or "slow," and they are grouped with others like them. This practice of putting together students with similar abilities may require less effort on the part of language arts teachers as they select appropriate learning materials and strategies. However, problems often result from like-ability grouping.

Academic Concerns

Recent studies show that the practice of tracking students appears to depress the achievement of students assigned to low groups. Scholars at the Wisconsin Center for Education Research found evidence that simply being in the low group diminishes achievement. Students in low tracks and ability groups, they say, are given fewer and poorer opportunities to learn than their peers in higher level groups. In low-ranked groups, teachers spend more time on administration and discipline and less time on teaching. Less teacher preparation, poorer teaching, slow-paced, uninteresting, and less challenging material are also characteristic of low-ability classes. In classes for higher ability students, on the other hand, there is more conversation about instruction, which aids learning by helping students organize and assimilate materials.

> *Some scholars have argued that it is not so much ability that determines the future attainment of a young child, but the reading group into which the child is initially placed.*
> –Becoming a Nation of Readers

Discussion and interaction can be powerful forces in explicating concepts and exploring ideas, as well as in stimulating language growth. Moreover, through heterogenous grouping in the language arts, peers provide models of speaking and writing from which both the least and most gifted student may benefit. Similarly, such grouping demands a range of reading materials within the classroom, thus recognizing the continuum of individual needs and interests present in any group of students, regardless of ability.

Classroom Management Issues

Children in low ability groups are more likely to be inattentive and distracting than classmates in high groups. High-ability students help to focus the attention of other group members on learning tasks. Tracking denies low-ability youngsters the positive modeling and the pressure to attend generated by higher ability peers. In low groups, teachers spend more time on management, but with less effect. Consequently, students in need of a positive learning environment are being taught under less favorable conditions than bright, motivated students.

Self–Concept Development

Finally, children seen by teachers as less able academically are, perhaps, condemned to that level for the rest of their lives. Low–ability students internalize their teachers' belief that they are unable to achieve. The negative self–image that results when children are in "the slow group" or labeled "remedial" can, indeed, be more detrimental to academic achievement than lack of innate ability. The success of many Chapter I programs, for example, has depended upon teachers' believing their students were capable and providing experiences that build student self–confidence as well as academic skills.

Social Restrictions

Students who are tracked into ability groups often spend most of their school days with the same small peer groups. As a result, the lower ability students have less access to positive role models who could foster behavioral and academic growth. Additionally, these students can miss out on the exposure to grade–level material, which current investigation has found necessary for optimal achievement. They are also likely to be denied exposure to the wider range of styles, skills, and registers which typically characterizes larger heterogeneous groups. They will indeed have to function in such a larger social context outside the school for the rest of their lives.

Human Relations

What are the benefits available to high–ability students who interact with students less capable? First of all, more leadership opportunities are available than might be in a class composed exclusively of bright students. Secondly, tolerance for variations among individuals can develop only when people are different. More important, however, is learning to respect all human beings. The dignity of humankind is a quality learned only through sustained interactions with individuals diverse in many ways.

Consequently, to promote optimal learning for all students and, at the same time, develop respect for self and others, we recommend the practice of heterogeneous grouping combined with instruction individualized to meet students' specific needs. Furthermore, any decision to group students should be based above all on the educational needs of those students. Refer to *A Guide to Curriculum Planning in Reading* for suggestions on whole–class instruction and flexible–grouping techniques in reading.

Wisconsin's four–credit high school English requirement may result in the tendency to separate low–ability students from their classmates in order to meet the graduation requirement. We encourage opportunities for students to choose appropriate elective courses and methods of individualizing within the context of single courses. Learning centers provide necessary academic support for these students.

In designing secondary-level learning opportunities for low-ability students, it is particularly important to consider the advantages of integrating the language arts and teaching them on a functional basis. This group of students, most likely to be at risk of not finishing their schooling, is not as likely as in years past to be absorbed into jobs in farming or heavy industry. Instead, many of these young people will need to function within a service economy. Preparation for such employment should include well-structured language experiences involving all five of the language purposes or functions. A document describing such a curriculum is available from the Department of Public Instruction: *The Wisconsin Alternative Design in Basic English/Communication Skills* (two volumes).

The Many Faces of English: Students with Limited English Proficiency

The important thing in teaching is to rejoice in the differences, not to despair.
– Donald Graves

Seldom have teachers in the language arts been prepared to develop the English skills of the nonnative speaker. Most often, their educational preparation has lacked instructional strategies, program design, and cultural issues pertinent to such instruction. Thus it is not surprising that students with limited English proficiency may be perceived as "problems" or as "deficient learners" (Meyer, 1985), particularly when there are too few of them to warrant a district program. Labeling these students, however, suggests that the defect lies in the children, rather than in the social or educational system in which they find themselves. And it is a suggestion which is false, untenable, and dangerous. As Meyer (1985) points out, students' experience with English in the school is neither temporary nor unimportant. Academic achievement, self-concept, and school success, along with the potential for higher education and employment, largely depend upon the degree of English acquisition by these students. It is important, then, that language arts teachers view their role in the acquisition process as one beyond mere survival, and rather as one of critical importance in the development of language, cognition, and cultural understanding.

Who is the Limited English Proficient Student?

The educational jargon of "limited English proficiency" or LEP does not create a homogeneous group of students with similar needs. It encompasses an enormous diversity of native languages, of English capabilities, and of educational backgrounds and needs (Meyer, 1985). The LEP student, then, may reflect one of the following profiles:

- an immigrant student of any age or grade level who enters the United States with no previous exposure to English or American culture
- an immigrant student who enters the school system with limited proficiency in English but no experience living in this culture
- a United States born student from a non-English speaking home who knows the culture but is limited in English proficiency

- an immigrant student whose schooling in the native country was disrupted and thus has a limited educational background, as well as limited English or no English proficiency
- a student with limited proficiency both in the native language and English
- any student at an intermediate stage of English acquisition, whose learning is in progress but whose full academic achievement is affected by lack of English proficiency

What Programs Exist for the LEP Student?

Myths surrounding LEP students say they cannot handle bilingualism, that it is too cognitively demanding, resulting in confusion for the students. Research, however, dispells the myth. The acquisition of a second language not only fosters cognition but also results in language competence in both the first and second languages (Lambert and others, 1981). The program design adopted by a school for its English as a Second Language program does, however, affect both the acquisition process and learning in content areas as well.

> *The ideals of American public schools include two principles: the importance of equity in treatment and the assumption that all children can benefit from schooling.*
> *–Dan C. Lortie*

Among the most important decisions made in the design of bilingual educational programs are those involving the instructional role of the students' first language (Cazden, 1984). In bilingual programs, students receive instruction in their first language and in English. In this way, they can make progress in the content-area subjects while they learn English. There are two types of bilingual programs, each viewing the role of the native language differently:

- *Maintenance.* Students are taught basic concepts, initial reading, writing, and mathematics in their native language. At the same time, they receive intensive work in English. The native language is maintained and developed through the many subjects taught in it.
- *Transition.* Students begin instruction in all areas in their native language; however, in the middle grades, they switch to all English instruction.

An "English as a Second Language" program will occur only when there are not enough students of the same native language to make a bilingual program feasible. These students will receive no instruction in their native language; thus, they will not make much progress in their content-area courses until they acquire some English proficiency. Many of these students fall behind, and although some catch up, others never do. Also, most find the abrupt switch of languages to be difficult and emotionally upsetting (Chamot, 1981).

Though somewhat counter-intuitive, research on bilingual programs documents the "less is more" phenomenon: programs that provide the LEP student with less instructional time in English, in order to do content-area instruction in the native language, result in increased acquisition in English (Meyer, 1985). Therefore, a properly implemented bilingual program will promote learning and transfer it to the second language, English. In short, a high level of development in the native language leads to increased achievement in English. Thus, the ideal program for the LEP student would be one in which teachers provide meaningful, comprehensible English input, maintain subject matter education in both the native language and English, and maintain and develop the native language (Meyer, 1985).

When a Bilingual Program is not Available

Teachers who have or anticipate having LEP students in their classrooms would benefit from knowing something about how we acquire our native language. A good language acquisition course would enable them to facilitate further language growth in the classroom, as well as understand why some students seem less able than others to deal with language demands. Teachers would also recognize that many mistakes of the LEP student are developmental errors which actually reveal language progress in English (Snow and Goldfield, 1981).

Similarly, teachers who consistently have LEP students of one language (e.g. Spanish) would benefit from an understanding of the structure of that language. In this way, interference between the native language and English could be anticipated and dealt with. A Spanish-speaking child, for example, who says: "My brother has three years." is making a literal translation, which occurs because the child's thought processes are more advanced than the language skills (Snow and Goldfield, 1981).

Knowledge of the native language, however, moves well beyond the considerations of interference. It becomes a powerful factor in providing a language environment, matching the cultural appropriateness of the classroom with the child's home culture. Even lacking knowledge of the native language, the classroom teacher should use information from the home culture to assess teaching strategies. Making an appropriate match is as important as the language of instruction (Cazden, 1984). For example, knowing the nonverbal behavior patterns and participation strategies of the culture allows the teacher to assess how classroom organization fits with the interactional skills the LEP student brings to the class. Things such as turn-taking, assertiveness, and eye contact are cultural variables, not universals.

One teaching strategy, if culturally appropriate, is to form teams of fluent and limited English speakers, thus multiplying the number of language models available. Generally, integrating language learning, providing opportunities to verbalize in English as a main objective of each lesson throughout the day, is the best approach. Isolated activities that drill language structure are not desirable since there is no evidence to suggest they contribute anything significant to language learning (Cazden, 1984). Rather, teachers who use all content areas of the curriculum to stimulate students to listen carefully and to orally describe, discuss, summarize, and speculate will promote growth in English. Similarly, reading to LEP students is an important contribution. In reading instruction, teachers need to build comprehension skills and challenge the LEP student cognitively; reading should not be "just decoding" nor should it concentrate solely on the "oral lapses and errors." The teacher who devotes more time to providing a rich language for listening and for thinking, for questioning and responding, is providing the best environment for the LEP student. Similarly, modeling correct English structure *in context*, in meaningful ways, provides for this student. Integration of language and learning is the means to English acquisition.

Integrating Language Learning and Content

The characteristics of a classroom that integrates language learning and content include the following:

- time committed to the development of listening skills and oral comprehension
- natural oral interaction between peers in large and small groups
- extensive use of visuals, manipulatives, and concrete experience to stimulate oral language in a spontaneous way
- opportunities for oral language built into all content learning experiences
- anticipation of student errors in oral English, an awareness of the need to constantly improve students' oral performance
- a positive correction procedure for oral English errors, by teacher and by peers and by LEP students themselves (Meyer, 1985).

> *Underneath all, I swear nothing is good to me now that ignores individuals.*
> *– Walt Whitman*

A Critical Feature

What is most critical to the success of the LEP student is the attitude of the classroom teacher. The teacher who bridges two cultures and two languages, who calms the fears and confusion of the child, has already contributed to the foundation for academic success: self-concept. Moreover, the teacher who supports a multicultural focus in the classroom supports not only the LEP student but all students. The entire class will grow in language understanding through the richness of the language and culture represented.

The Role of Administrators

If the school district supports the minority communities within it, responding to the needs of a diverse population, then teachers have the right to expect support from their administrators. As Philips (1983) succinctly puts it: "Not just with a pat on the back, but with money and time to develop resources." Alternative methods and materials consume a great deal of thinking, creating, and implementing, and the classroom teacher is already heavily burdened. Administrators, then, need to recognize the complexity of teaching LEP students and provide their teachers with the means to instruct them. Specifically, administrators can

- commit staff time to inservice that provides a deeper understanding of language acquisition and its implication for program design, instructional strategies, and assessment.
- with teachers, evaluate and revise instructional materials and strategies to assure their appropriateness to LEP students at different stages of English acquisition.

- promote instruction thst is meaningful and conceptually challenging, rather than the practice of isolated skills.
- critically assess all testing instruments and student learning assessment procedures to determine appropriateness for LEP students.
- support a mulitcultural focus in the school as a whole.
- view instructional progress for LEP students as a carefully planned, well coordinated program, concerning itself with the whole learner rather than "limited language" or "academically deficient" (Meyer, 1985).

If a bilingual program exists in the district, administrators need to

- coordinate interaction between instructors who share the same students, to insure that LEP students have a coherent curriculum and a curriculum which is the same in content as that of non-LEP students.
- insure that the bilingual classroom is not isolated from the rest of the school.
- insure that bilingual teachers have the same inservice as all teachers.
- resist pressures toward an all English program for LEP students, pressures which occur from society at large and from testing programs.
- educate school personnel and the community in regard to the use and development of the students' native language(s), of its contribution to learning potential, and of its significant role in America's need to become a more multilingual nation (Cazden, 1984).

At the heart of [the learning society] is the commitment to a set of values and to a system of education that affords all members the opportunity to stretch their minds to full capacity, from early childhood through adulthood, learning more as the world itself changes.
–A Nation at Risk

Time Allocations

Considerable research has been conducted on time allocations, especially in the early years of schooling. Because reading is considered to be central to all learning, it has dominated the elementary school schedule. However, elementary daily schedules also need to include instruction in language arts, science, social studies, health, math, and other subjects. With a limited number of minutes in the school week and a great deal of instruction to be provided, teachers on all levels are urged to be creative in efforts to integrate reading and language arts instruction with other areas.

Reading and the Language Arts

One way of making most effective use of instructional time is to combine the teaching of reading with instruction in the language arts. The Department of Public Instruction guides to curriculum planning in reading and in language arts were developed with this recommendation in mind. Reading is one of the language arts.

Reading, like listening, is a comprehending activity. Like writing, it involves the print code. Because of the shared or complementary features of reading, writing, speaking, and listening, instruction that carefully and systematically integrates these language processes will be more effective than instruction that artificially fragments them and will make the wisest use of precious instructional time.

Language across the Curriculum

Considering time allocations for reading and the other language arts as separate from other classes is misleading, for students use language throughout the day. Instruction designed to promote students' learning from instructional materials and their ability to respond to what they learn needs to be systematically included in all content areas. Users of this guide will want to refer to *A Guide to Curriculum Planning* and the content–area guides for further information on time allocation and on language across the curriculum.

Cross–Curricular Concerns

Literacy

Literacy has long been recognized as a precondition for full participation in the cultural, political, and economic life of modern society. But literacy has an equally fundamental, though less often emphasized, place in our private lives. Many people who are unable to read and write cite very personal reasons as their strongest motivations to become literate—particularly the desire to read to their children or to rid themselves of the personal humiliation that illiteracy causes.

No nation is permitted to
live in ignorance with
impunity.
– Thomas Jefferson

In recent years there has been a growing awareness that illiteracy is still very much a problem for our society. Approximately 27 million Americans are functionally illiterate (i.e., cannot read well enough to perform the basic functions of an adult in our society, usually considered to require a fifth grade reading level). Another 33 million are only marginally literate (Kozol, 1985). Although the number of Americans who are totally illiterate has probably decreased in the last twenty years, the number of functionally and marginally illiterate has increased at an estimated rate of 2.25 million people a year. It is important to recognize that the main reason for this increase is the rising standard of literacy required for our complex information– and print–based culture.

The cost to American society of its millions of illiterate citizens has been estimated to be $20 billion a year: welfare costs, unemployment costs, and prison maintenance (60 percent of the prison population is functionally illiterate). Staggering as it is, this figure cannot take into account the human costs of illiteracy—people who cannot read warning labels, phone books, road signs, recipes, ballots.

Furthermore, these adult illiterates contribute to a cycle of illiteracy, since children whose parents are nonreaders are at a much greater risk of becoming nonreaders themselves (Andersen, 1985).

Illiteracy is a problem that the schools alone cannot solve, especially since current adult illiterates are beyond school age. Libraries, booksellers, and community organizations have crucial roles to play, and many are becoming involved in efforts to attack this problem. Nor is the school alone to blame for the large numbers of illiterates in our society. Many current adult illiterates received very little formal schooling; many are immigrants with limited English proficiency who are illiterate not only in English but in their native language as well.

The implications of the current situation, however, should not be lost on the schools. Literacy instruction is not simply a matter of teaching basic decoding skills. Students need to learn to comprehend and compose a wide variety of materials for a wide variety of purposes. Although a person may be able to just get by with a fifth grade level of reading skill today, instruction should reflect the awareness that in the future, such a level will not be adequate. Thus, instructional programs need to emphasize the higher level skills of comprehension and composition.

Cultural Literacy

Although cultural literacy is a relatively new term, the concept it represents has long influenced education. Cultural literacy is the background knowledge required to understand the wide variety of messages that a typical member of a culture encounters. This background knowledge is crucial not only for comprehending messages, but also for composing them. A writer, for example, needs to have a good idea of what his or her audience will already know about a given topic and what needs to be carefully elaborated. Research indicates that without the relevant background knowledge, good reading skills and well-crafted prose are useless; technical proficiency without the needed information cannot lead to successful communication (Hirsch, 1980).

We have still to insure... that all that can be thought and known is kept plainly, honestly, and easily available to the ordinary men and women who are the substance of mankind.
-H. G. Wells

As the developers of the National Assessment of Educational Progress's "Foundation of Literacy Assessment" explain:

> Traditionally, educators have tended to define literacy as a set of reading and writing skills, rather than a body of knowledge, shared references and commonly understood facts that enable people to communicate with one another. In reality, being literate includes not only having the skills to communicate, but having some knowledge about the variety of topics that form the basis of dialogue and information-sharing, oral and written.
>
> The same may be observed about analytical skills and the current concern to teach students to think. While the ability to think logically, analyze situations, and solve problems is crucial, without basic knowledge one is imply not able to think at all about a great many important subjects.

In the field of language arts, the new concern with cultural literacy is reflected in a renewed attempt to define a common literary culture. The nucleus of works that makes up this common literary culture can be characterized as follows:

- It is frequently referenced, and thus is used as a basis for further communication among literate people.

- It is intergenerational, having survived the passage of time and ensuring the continuity of knowledge.
- It is *not* static—new works become part of this nucleus, some older works diminish in importance and drop out.

A literature curriculum that helps students become familiar with this nucleus of works need not be slavishly tied to any particular list. No list can be totally comprehensive and any particular list can too easily become fossilized, failing to reflect the nonstatic nature of the literary common culture. However, a literature program should attempt to expose students to a wide variety of literary works of central and enduring influence on our culture, not only novels, short stories, and plays, but myths, legends, fairy tales, folk tales, epics, poems, speeches, historical documents, and autobiographies.

Language Across the Curriculum: A Base of Thinking and Learning

Charles Suhor (1984) points out that "the pervasiveness of language in the teaching of all subjects and the close ties of oral and written language to thinking suggest that language across the curriculum is a primary concept in developing thinking skills." He goes on to note that a student articulate in oral and written language has an "indispensable tool" for learning in all curricular areas: the ability to give shape to thought through language is a skill used in every area, not just in the language arts. Thus, language across the curriculum is not just another trendy phrase. It is, rather, a real base of thinking and learning.

The teaching of literacy must increasingly become an interdisciplinary effort.
–Stephen N. Judy

Given this assumption, language cannot be considered just in terms of classroom communication. We must consider how students use language to learn. Oral and written language are the major means through which they formulate knowledge and relate it to their own purposes. Therefore, the importance of language in making their thought processes and knowledge available for introspection and revision cannot be underestimated. Although we don't know the precise relationship between language and thought, there is general agreement that language is somehow a crucial factor in shaping what we know. It is language that gives our thinking form, sequence, and coherence. Effective thinking is linked to possessing linguistic competence adequate for realizing and expressing our ideas (Maryland, 1977).

At the same time, language as the communication system of the classroom cannot be ignored. The school and the classroom, as Douglas Barnes reminds us, are pervasive language environments.

> Schools are language saturated institutions. They are places where books are thumbed, summarized, and "revised"; notes are dictated, made, kept, and learned; essays are prepared, written, marked; examination questions are composed, and the attendant judgments made. Teachers explain, lecture, question, exhort, reprimand. Pupils listen, reply, make observations, call out, mutter, whisper and make jokes. Small knots gather over books,

> lathes, easels, or do nothing in classroom, laboratories, workshops, craftrooms, corridors and toilets to chatter, discuss, argue, plan, plot and teach one another (1977).

Thus there are two aspects to language across the curriculum: that of an oral and written communication system and that of formulating knowledge as the means of learning and thinking. Both need a planned approach for development, not just in language arts classes but schoolwide.

Why should such attention be given to an area perceived to be the domain of the language arts teacher? This question is a common one among teachers in other curricular areas and the response is simple. If time and thought are given to language development, learning in all content areas will be enhanced. Attention given to language learning in these subject areas will assist its development powerfully through the content and purpose of these specific areas. In short, the student will grow both in language and in content–area knowledge.

What Can Teachers Do?

Classroom teachers in all curricular areas need to be aware of the common language problems of developing speakers and writers. Additionally, awareness of language problems specific to their area creates the need to:

- recognize and understand multiple definitions for a word (i.e., subject–specific language for the same lexical term).
- teach students how to read charts, maps, and comparative data.
- interpret and translate information both in oral and written forms.
- recognize the obtuseness of some texts and to devise alternative ways of presenting material and concepts.
- discuss information.
- ask students to paraphrase difficult concepts into their own language.
- teach reading skills rather than assume students possess them.
- take students through problem–solving activities orally, to make overt those processes that are most often covert.

Children who aren't asked to write in a discipline are denied the opportunity to learn the ways in which vocabulary and language structures interact in that discipline.
–James R. Squire

Teachers are urged to consult *A Guide to Curriculum Planning in Reading* for specific information on reading in the content areas and ways in which they can assist students in acquiring better reading strategies.

Teachers can also enhance language development by evaluating the functional effectiveness of language in their own classrooms.

- Which language skills are needed in terms of the course content demands on listening, speaking, reading, and writing?
- To what extent are listening and reading skills needed and how might they be taught?
- How might small group work be incorporated into the lesson?
- How can time for talk with individual students be insured?
- What types of questions are being asked? What is the level of thought required in the response?

- What types of writing are required? Are imaginative and expressive writing being ignored in favor of the informative? Is writing used as a vehicle of understanding concepts?
- Are worksheets being used excessively? What can be done to improve the quality of homemade resources in writing?
- What attitudes exist in regard to speakers of nonstandard dialects? Are these students receiving adequate exposure to the printed code?

(adapted from Maryland, 1977)

In these ways, teachers in all curricular areas share the responsibility of developing and enhancing student language, both oral and written. This is not to suggest that they become "the English teacher." It is to suggest that language knows no boundaries of discipline. We all share one of the most powerful means of learning to learn, of creating meaning, of shaping thought. We are all, regardless of discipline, caretakers of the process.

The Special Role of the Language Arts Teacher

Because they are steeped in oral and written communication skills, language arts teachers should be a resource for colleagues in other curricular areas. Only by breaking down classroom walls will language become a schoolwide activity. How can we do this?

- Collaborate with content–area teachers: plan writing or speaking assignments that draw upon the content area; ask content–area colleagues for help in sequencing such tasks; help colleagues incorporate writing or speaking tasks into their classrooms.
- Show content–area teachers the variety of short writing and speaking tasks available, tasks that will not involve grading.
- Convince colleagues of the value of student journals.
- Remind colleagues of the value of students generating and writing questions that get at course concepts.
- Explore teaching an interdisciplinary course.
- Explain the writing process; demonstrate its effectiveness in producing good student writing and placing the responsibility on students.
- Talk to colleagues about ways to assess student speaking and writing.

What Can Administrators Do?

The National Council of Teachers of English points out that

> Competence in the use of language—reading, writing, listening, and speaking— is the basis for all other learning. A subject is not fully known until the learner can talk or write about it in his or her own words. A principal cause of failure of college students or young people in the workplace is inability to handle language effectively . . . It follows that all teachers of all subjects have a major responsibility to foster growth in language skills . . . [and] Studies have shown that, outside of English classes, most teachers

are not fulfilling their responsibility to foster growth in language skill (National Council of Teachers of English, n.d.).

District and building administrators play a powerful role in supporting language across the curriculum. They can

- seek support from the school board.
- be visible users of oral and written language, models of language competence.
- provide scheduling flexibility for common preparation periods, for interdisciplinary courses, for projects which cross curricular areas.
- provide effective inservice.
- seek research and grant funding for developing a schoolwide program.
- provide funding for teachers involved in language projects, for resources or advanced schooling, for attendance at professional conferences.
- maintain standards for class size that allow teachers to incorporate many speaking and writing activities into their lessons.
- reward teachers who consistently foster language development in cross-disciplinary ways.
- provide a forum for interdisciplinary discussions on language issues.
- maintain a good professional library and workroom for teachers.

Additionally, administrators need to declare the importance of language development in all curricular areas, publicly and often. If such declarations are followed with tangible support, the chances of language across the curriculum becoming more than "just a trendy phrase" are indeed real.

Education for Employment

What constitutes communicative competence or functional literacy in the workplace has been subject to constantly rising standards. Since our economy has become information- and service-based, the ability to comprehend and compose both oral and written language has become even more important than it was in the past. Because language is central to exchanging information and to providing services, simply maintaining past levels of literacy is not enough. To stand still is to fall behind.

Bureau of Labor statistics indicate that in the next decade more than half of the new and replacement jobs will require the kind of education we have previously provided only to the college-bound. The best preparation for these jobs is a broadly based educational program emphasizing more sophisticated skills in reading, writing, computing, speaking, and thinking.

Language arts programs reflecting a focus on functional communication, as taken in this guide, will provide students with skills appropriate to a wide variety of work situations. More important, such a program will provide students the opportunity to become flexible communicators. Employers are aware that the ability to learn new skills and to function in new situations is even more important than having particular job-specific skills. This is true not only for students who will have further training beyond high school, but also for those who will enter the work force immediately after high school.

The National Academy of Sciences concluded in its study, "High Schools and the Changing Workplace," that "those who enter the work force after earning a high school diploma need virtually the same competencies as those going on to college, but have less opportunity or time to acquire them. . . A high-quality secondary education represents the *minimum* preparation a young person needs to participate successfully in our economic system."

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*Textbook Selection/Censorship**

The following list of books and articles is helpful in understanding some of the general issues and complexities in textbook writing and textbook adopting.

Bernstein, Harriet T. "The New Politics of Textbook Adoption." *Phi Delta Kappan* (March 1985).
Discusses diverse groups seeking to influence text development. Concludes that the diverse pressures and claims of special interest groups are probably desirable—and certainly inevitable.

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* Bibliography compiled by Maggie Reed, resource teacher, Language Arts Department, Minneapolis Public Schools.

Currence, Cindy. "New California Standards Pose Dilemmas for Text Publishers." *Education Week* (November 7, 1984).
Discusses the potential conflict between groups wanting to influence content of literature anthologies, as well as other dilemmas. Includes advocates of classical literature, those who promote "social" content, and book protesters who look for the usual controversial topics.

Doyle, Denis P. "The 'Unsacred' Texts: Market Forces That Work Too Well." *American Educator* (Summer 1984).
Asserts that uncertainty about what we want our children to learn is a major reason for poor textbooks. Advocates cooperation by states as a means to improvement. Argues for closer ties between publishers and disciplinary traditions and between academic disciplines of the university and the course of study in the secondary school.

> *No man is so thoroughly right as to be entitled to say that others are totally wrong. It is well to affirm your own truth, but it is not well to condemn those who think differently.*
> *– Socrates*

Farr, Roger and Michael A. Tulley. "Do Adoption Committees Perpetuate Mediocre Textbooks?" *Phi Delta Kappan* (March 1985).
Describes varied, complex process of text adoption. Addresses problems of using criteria sheets. Lists factors that most influence reviewers. Offers recommendations for improvement.

Kirst, Michael W. "Choosing Textbooks: Reflections of a School Board President." *American Educator* (Summer 1984).
Recounts his learning process as a member of the California State Board of Education and his swings from favoring open adoption to its opposite and his current uncertainty about the best procedure.

Komoski, P. Kenneth. "Instructional Materials Will Not Improve Until We Change the System." *Educational Leadership* 42 (April 1985).
Discusses three general problem areas. Recommends six steps to improve materials, including giving teachers time and training to become more discriminating selectors. Emphasizes "instructional integrity and focus" and how to achieve it.

Maxwell, John. "The Future of Textbooks—Can They Help Individualize Education?" *NASSP Bulletin* (May 1985).
Discusses textbooks as a dominant element in classrooms. Asserts that improving them requires addressing complex problems which make specifying solutions difficult.

Muther, Connie. "What Every Textbook Evaluator Should Know." *Educational Leadership* 42 (April 1984).
Argues for first analyzing what a text is to accomplish and how it will do it, and then selecting text that best accomplishes that goal. Includes background on publishing to show factors that influence text content. One in a series of *Educational Leadership* articles addressing aspects of textbook selection. (The first article appeared in the November 1984 issue.)

Schuster, Edgar H. "Textbooks: There Has Never Been a Golden Age." *Education Week* (March 6, 1985).
Writes specifically in response to criticisms of literature anthologies. Emphasizes the lack of historical perspective of some critics and their oversimplified notions of the realities of textbook making. Claims current anthologies are written at a higher level of sophistication than in earlier years and that censorship is broader than we acknowledge.

This listing includes works dealing with specific problems in the development and selection of literature anthologies. Also included are helpful sources for related issues facing language arts teachers: handling censorship, writing rationales, communicating with the public, etc.

Burress, Lee and Edward B. Jenkinson. *The Student's Right to Know.* Urbana, IL: National Council of Teachers of English, 1982.
Includes nine short articles on various censorship issues; especially helpful suggestions for productive exchanges between parents, teachers, and administrators.

Bogert, Edna. "Censorship and 'The Lottery.'" *English Journal* 74 (January 1985).
Discusses the story's emphasis on reconsidering traditions. Places the story, written in 1948, in the context of Hitler's Germany. Helpful for preparing teacher rationales for using this story. *Note*: The January 1985 issue of *English Journal* contains many other good articles about censorship, some of which are included in this bibliography.

Bradford, Kenneth. "Report to the Virginia Board of Education on Changes in Words Contained in Secondary Literature Textbooks." *Newsletter on Intellectual Freedom* 34 (May 1985).
Includes definitions of overlapping terms, including *abridgement, adaptation, alteration, censorship, expurgation*. Discusses background of censorship, pressures on publishers, lines of responsibility in publishing. Describes Virginia's 1984 adoption process, a good model for consideration by other states and districts. Acknowledges the diversity of public schools and the implications of this diversity in textbook selection.

Davis, James E. ed. *Dealing with Censhorship.* Urbana, IL: National Council of Teachers of English, 1979.
Articles about the current censorship climate, issues and pressures that influence the teaching of English language arts, and what to do about censorship. Valuable for every English department and teacher. Particularly valuable is Diane Shugert's chapter, "How to Write a Rationale in Defense of a Book" (p. 187–191). Three good chapters with specific, practical suggestions for dealing with the public are those by Suhor, Berkley, and Glatthorn.

Donelson, Ken. "A Brief Bibliography on Censorship." *English Journal* 74 (January 1985).

Begins with five "basic" sources and includes books and articles which Donelson considers the best or most provocative materials for teachers and librarians.

Jenkinson, Edward B. "Protecting Holden Caulfield and His Friends from the Censors." *English Journal* 74 (January 1985).

Includes list of 25 targets of the Gablers that most affect English teachers; ideas for refuting the secular humanism charge; list of ten steps every teacher should take.

Karolides, Nicholas J. and Lee Burress, eds. *Celebrating Censored Books*. Racine, WI: Wisconsin Council of Teachers of English, 1985.

Includes rationales for 30 books most frequently challenged in American schools between 1965 and 1982. Includes 15 titles not discussed in Diane Shugert's "Rationales for Commonly Challenged Taught Books."

Last, Ellen L. *Textbook Selection or Censorship: An Analysis of the Complaints Filed in Relation to Three Major Literature Series Proposed for Adoption in Texas in 1978* (dissertation, University of Texas, 1984). Ann Arbor: University Microfilms International.

Examines the Texas textbook adoption process, linquistic and rhetorical features of arguments used by protesters, their definitions of literature and education, and the response of publishers to these objections.

Logan, Maureen F. "Star-Crossed Platonic Lovers, or Bowdler Redux." *English Journal* 74 (January 1985).

Describes the nature of the editing of *Romeo and Juliet* in Harcourt Brace's 1980 *Adventures in Reading*. Discusses the effects of this "cleaning up" of the play: diminution of the character and theme development, loss of key images, destruction of the play's central paradox.

Shugert, Diane P., ed. "Rationales for Commonly Challenged Taught Books." *Connecticut English Journal* 15 (Fall 1983).

Includes rationales for 25 books and articles about writing and using rationales, using best sellers, defending adolescent literature, selecting texts. Latter article describes procedures, resources, and benefits of developing a formal selection procedure.

The Students' Right to Read. Urbana, IL: National Council of Teachers of English, 1962.

Sixteen-page, updated NCTE position statement on censorship designed to complement *The Students' Right to Know.* Includes an open letter to parents and the community at large and a two-step program of action for schools. Oultines procedures for book selection and for establishing community support.

Weathersby, Dorothy Thompson. *Censorship of Liteature Textbooks in Tennessee: A Study of the Commission, Publishers, Teachers, and Texts* (dissertation, University of Tennessee, 1975). Ann Arbor: University Microfilms International.

Discusses hesitancy of publishers to reveal their policies and her findings that publishers have silently omitted or altered words and passages. Analyzes materials publishers feel parents and educators will accept for high school students.

"Books Our Children Read" (28-minute videotape). Available for sale or rental through Films Incorporated (800-323-4222, or collect: 312-256-3200), and for rental through the Ohio Humanities Council (614-231-6879).

Explores how one community (Fort Frye High School, Beverly, Ohio) has dealt with the question of what books children should be allowed to read. Shows a constructive, nonconfrontational approach to the conflict over books children read; explores the concerns and feelings of parents in relation to adolescent literature; considers the value of literature in the curriculum; demonstrates the broad educational value of on-going parent-school communication.

Additional information about this "Books Our Children Read" project is given in June Berkley's chapter "Teach the Parents Well: An Anti-Censorship Experiment in Adult Education," in *Dealing with Censorship*, p. 180–186.

Classroom Climate

Chenfeld, Mini Brodsky. *Teaching Language Arts Creatively.* New York: Harcourt Brace Jovanovich, 1978.

Presents background, rationale, and procedures for holistic approaches to language development in the classroom. Along with a wealth of activities, Chenfeld deals with the emotional and intellectual climate of the classroom in ways unique among language arts texts.

ERIC *Digest: Class Size and Writing Instruction.* Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1984.

Farrell, Edmund. "Making Connections: Academic Reform and Adolescents' Priorities." *English Journal* (April 1985).

Glass, Gene V. and Mary Lee Smith. "Meta-analysis of Research on the Relationship of Class-Size and Achievement. The Class Size and Instruction Project." Washington, DC: National Institute of Education, 1978.

Smith, Rodney. *Creativity in the English Program*. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1970.

Stevens, Betty, ed. *School Effectiveness: Eight Variables that Make a Difference*. Lansing, MI: Michigan Department of Education, 1985.

Taylor, Calvin. *Creativity: Progress and Potential*. New York: McGraw Hill, 1964.

Torbe, Mike and Peter Medway. *A Climate for Learning*. Montclair, NJ: Boynton/Cook Publishers, Inc., 1981.

Heterogeneous Grouping

Anderson, Richard C., et al., eds. *The Social Context of Instruction: Group Organization and Group Processes*. Academic Press, 1984.

Becoming a Nation of Readers: The Report of the Commission on Reading. Washington, DC: National Institute of Education, 1985.

Many Faces of English

Cazden, Courtney B. "Effective Instructional Strategies in Bilingual Education." A Research Review for the National Institute of Education as one of a series of reports to Congress, under contract with E.H. White and Co., January, 1984.

Chamot, Anna Uhl. "Learning English as a Second Language in a Bilingual Setting: A Guide for Parents and Teachers." In W. Lambert, *Faces and Facets of Bilingualism* (Bilingual Education Series: 10). Washington D.C.: Center for Applied Linguistics, 1981.

Meyer, Lois. "Excellence in Leadership and Implementation: Programs for Limited English Proficient Students." San Francisco Unified School District, 1985.

Philips, Susan U. *The Invisible Culture*. New York: Longman, 1983.

Snow, Catherine and Beverly Goldfield. "Bilingual Education and First Language Acquisition." In Lambert, W. *Faces and Facets of Bilingualism* (Bilingual Education Series: 10). Washington D.C.: Center for Applied Linguistics, 1981.

Department of Public Instruction Publications

English for Hmong Students in Wisconsin. 1980. 40 pp. No chg. Order no. 0321.
This manual includes sections on ways of approaching the problems of teaching English to Hmong students and a listing in both Hmong and English of practical expressions useful to Hmong children and young people living in Wisconsin. Limited number of copies are available.

Limited English Proficiency Students in Wisconsin. (four volumes) These manuals deal with the cultural factors that affect the education of students of various heritages. Emphasis is one way of meeting the educational needs of such students, particularly those who are limited in English speaking ability. A brief history of the legal aspects of programs for limited English proficient students is included. Supplementary videotapes are also available on a free loan basis.

Part I. Hispanic students (Mexican and Puerto Rican). 1982. 96 pp. No chg. Order no. 2348.

Part II. Indochinese Students (Hmong and Vietnamese). 1982. 68 pp. No chg. Order no. 2254.

Part III. Native American Students (Menominee and Oneida). 1982. 59 pp. No chg. Order no. 2295.

Part IV. Hispanic Students (Cuban), Indochinese Students (Cambodian), Native American Students (Chippewa). 1983. 144 pp. No chg. Order no. 4104.

Videotape Inservice Program on Teaching Second Languages. 1976. 50 pp. manual and 14 cassettes. Loan, no chg. Order no. 7227.
A series of video cassette tapes with accompanying instructor's manual has been developed for inservice purposes in Wisconsin. Each video cassette tape illustrates a particular method which has proven successful in the teaching of English as a Second Language (ESL).

Supplement to Videotape Inservice Program on Teaching Second Languages. 1977. 30 pp. No chg. Order no. 9001.
This bulletin is a supplement to the original videotape guide on second language learning for Indochinese students. The emphasis is on moving from the drill phase into helping students communicate directly in the second language.

Literacy

Becoming a Nation of Readers: The Report of the Commission on Reading. Washington, DC: The National Institute of Education, 1985.

Kozol, Jonathan. *Illiterate America.* Garden City, NY: Doubleday, 1985.

Cultural Literacy

Hirsch, E.D. "Cultural Literary." *The American Scholar* (Spring 1983).

———. "Culture and Literacy." *The Journal of Basic Writing* (1980).

National Assessment of Educational Progress literature objectives. From "The Foundations of Literacy Assessment," 1985.

Language across the Curriculum

Barnes, Douglas. *From Communication to Curriculum.* New York: Penguin Books, 1975.

———, et al. *Language, the Learner and the School.* New York: Penguin Books, 1971.

Britton, James. *Language and Learning.* Harmondworth: Pelican, 1972.

———, et al. *The Development of Writing Abilities (11-18).* London: Macmillan Education, 1975.

Camp, Gerald, ed. *Teaching Writing: Essays From the Bay Area Writing Project.* Montclair, NJ: Boynton/Cook Publishers, Inc., 1982.

Emig, Janet. "Writing as a Mode of Learning." *College Composition and Communication* 28 (1977).

Fulwiler, Toby. "Journals Across the Curriculum." *English Journal* 69 (December 1980).

——— and Art Young. *Language Connections: Writing and Reading Across the Curriculum.* Urbana, IL: National Council of Teachers of English, 1982.

Gambell, Trevor. "What High School Teachers Have to Say About Student Writing and Language Across the Curriculum." *English Journal* (September 1984).

Herrington, Anne. "Writing to Learn: Writing Across the Disciplines." *College English* 43 (1981).

Incentives for Excellence. What School Board Members Can Do to Encourage Excellence in Their English Language Arts Programs. (pamphlet) Urbana, IL: National Council of Teachers of English, n.d.

Klaus, Carl and Nancy Jones, eds. *Courses for a Change in Writing: A Selection from the NEH/Iowa Institute*. Montclair, NJ: Boynton/Cook Publishers, Inc., 1984.

Maimon, Elaine, et al. *Writing in the Arts and Sciences*. Boston: Little, Brown, 1984.

Maryland, Michael. *Language Across the Curriculum*. London: Heinemann, 1977.

Martin, Nancy, et al. *Writing and Learning Across the Curriculum 11-16*. London: Ward Lock, 1976.

Moffett, James. *Active Voice: A Writing Program Across the Curriculum*. Montclair, NJ: Boynton/Cook Publishers, Inc., 1981.

Stubbs, Michael. *Language, Schools and Classrooms*. London: Methuen, 1976.

Suhor, Charles. "Thinking Skills in English—And Across the Curriculum." *ERIC Digest*. Urbana, IL: National Council of Teachers of English, 1984.

Torbe, Michael and Robert Protherough, eds. *Classroom Encounters: Language and English Teaching*. Ward Lock in association with National Council of Teachers of English, 1976.

__________ and Peter Medway. *The Climate for Learning*. Montclair, NJ: Boynton/Cook Publishers, Inc., 1981.

11

BEST COPY AVAILABLE

Resources

Organizations and Programs

American Library Association
50 East Huron
Chicago, IL 60611

A professional association for people involved in library services. Professional meetings, activities, publications.

Office for Intellectual Freedom
American Library Association
50 East Huron Street
Chicago, IL 60611

Wisconsin Library Association
1922 University Avenue
Madison, WI 53705
(608) 231-1513
State affiliate of ALA

Arts World
125 South Webster Street
P. O. Box 7841
Madison, WI 53707
(608) 267-7461

The state summer school of the arts for Wisconsin high school students talented in music, dance, theater, creative writing, and visual arts. Cosponsored by the Department of Public Instruction and the Wisconsin Arts Board.

Cooperative Children's Book Center
4290 Helen C. White Hall
600 North Park Street
University of Wisconsin–Madison
Madison, WI 53706
(608) 263-3720

A noncirculating children's literature research library for adults. The CCBC has collections of historical children's books, books by Wisconsin authors and illustrators, books published by alternative press publishers, and a large collection of recommended children's books.

Council for Wisconsin Writers
Box 55322
Madison, WI 53705

Umbrella Organization dedicated to nurturing and honoring Wisconsin writers. Sponsors statewide projects, including a speakers bureau and an awards program.

Division of University Outreach
Department of Continuing Education in the Arts
726 Lowell Hall, 610 Langdon Street
Madison, WI 53703
(608) 263-6320/6322/2790
(Formerly Department of Arts, University of Wisconsin Extension)

Faculty and staff research adult client needs, organize various educational opportunities, and teach classes and workshops. In addition, coordinators provide leadership for national and international conferences, institutes, and seminars.

International Listening Association
366 North Prior Avenue
St. Paul, MN 55104

Professional organization promoting research and instruction in listening.

International Reading Association
800 Barksdale Road
Newark, DE 19711

National professional organization for teachers and specialists concerned with reading; publishes the *Reading Teacher*, *Journal of Reading*, and *Reading Research Quarterly*; publications list, state and local affiliates.

Wisconsin State Reading Association
1122 South 115th Street
West Allis, WI 53214

State affiliate of IRA; publishes *WSRA Journal*; sponsors conventions, workshops, professional activities.

National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

Publishes three major journals: *Language Arts* (elementary), *The English Journal* (secondary), and *College English* (college); also publishes *College Composition and Communication, English Education, Research in the Teaching of English,* and *Councilgrams*; extensive publications catalogue; national meetings and conventions; state and local affiliates.

Wisconsin Council of Teachers of English
2220 Northwestern Avenue
Racine, WI 53404

State affiliate of NCTE. Sponsors regional and state meetings; publishes *Wisconsin English Journal*, newsletter, service bulletins, and books.

Speech Communication Association
5105 Backlick Road, STE 3
Annandale, VA 22003

National association for speech professionals. Sponsors professional activities; four journals: *Communication Education, Quarterly Journal of Speech, Communication Monographs, Critical Studies in Mass Communication.*

Wisconsin Communication Association
Prof. Robert Scott, Executive Secretary
UW–Oshkosh
Oshkosh, WI 54901

State affiliate of SCA. Yearly convention; *Wisconsin Communication Association Journal*; newsletter.

Very Special Arts–Wisconsin
1045 East Dayton, STE 202
Madison, WI 53703
(608) 255-9908

Provides experiences in all the arts for persons with disabilities. Includes local and State Very Special Arts Festivals as well as a training workshop for festival coordinators and artists. Affiliated with VSA–USA, a program of the Kennedy Center for the Performing Arts, Washington, DC.

Wisconsin Academy of Sciences, Arts and Letters
1922 University Avenue
Madison, WI 53705
(608) 263-1692

Chartered by the State Legislature in 1870, a not-for-profit organization dedicated to the promotion of research and dissemination of knowledge. Programs include annual meeting, seminars, symposiums, art exhibitions, and youth program; publications.

Wisconsin Alliance for Arts Education
PO Box 7841
Madison, WI 53707

Statewide organization representing a broad range of organizations and agencies interested in the role of the arts in education. Sponsors workshops, publishes newsletters, informs legislators, provides speakers, and works to establish coalitions with nonarts groups.

Wisconsin Intellectual Freedom Coalition
P. O. Box 8003
Madison, WI 53708
(608) 267-7461

The general purpose of the Coalition, through work with organizations, is to educate fellow professionals, parents, students, and all citizens to the meaning of intellectual freedom.

Wisconsin Theatre Association
1716 North Second Street
Sheboygan, WI 53081

Serves as a statewide service for the Wisconsin Children's Theatre Association, Wisconsin Community Theatre Association, Wisconsin Secondary Theatre Association, Wisconsin University/College Theatre Association, and Professional Theatre Association.

Wisconsin Writing Projects

Wisconsin has four writing projects affiliated with the National Writing Project. All projects sponsor summer institutes for teachers of writing and can either provide inservice programs for local school districts or recommend consultants to work with local districts in developing the English language arts curriculum. Most projects have teacher consultants at all levels. For further information contact the projects listed below.

Central Wisconsin Writing Project
Richard Behm, Director
Department of English
University of Wisconsin
Stevens Point, WI 54481
(715) 346-2040

Fox Valley Writing Project
Shirley Rogers
Department of English
University of Wisconsin-Oshkosh
Oshkosh, WI 54901

Great River Writing Project
Sonja Schrag, Director
Department of English
University of Wisconsin
La Crosse, WI 54601
(608) 785-8600

West Central Writing Project
Department of English
University of Wisconsin
Eau Claire, WI 54701
(715) 836-4953

Wisconsin Writing Project
John M. Kean, Director
Department of Curriculum and Instruction
University of Wisconsin
225 North Mills Street
Madison, WI 53706
(608) 263-9049 or 4660

Milwaukee Area Writing Project
Jim Vopat, Director
English Department
Carroll College
Waukesha, WI 53186
(414) 547-1211

Wisconsin Department of Public Instruction

Wisconsin Department of Public Instruction
125 South Webster Street
P. O. Box 7841
Madison, WI 53707-7841
(608) 266-3390

DPI Publications
Wisconsin Department of Public Instruction
125 South Webster Street
P.O. Box 7841
Madison, WI 53707-7841
(608) 266-1098

Media Resources

Wisconsin Educational Television and Radio Networks
3319 West Beltline Highway
Madison, WI 53713-2899

Publishes *Interconnect*, news and scheduling for educational media.

Teachers Teaching Writing. Series of six videotapes and discussion guides showing outstanding teachers in their own classrooms (grades 3-12). Cosponsored by NCTE and ASCD.

Available from:
Association for Supervision
and Curriculum Development
Department 1124
225 North Washington Street
Alexandria, VA 22314
(703) 549–9110

Teaching Reading Comprehension. Fourteen 30–minute videos for teachers and reading specialists, addressing topics to improve knowledge of reading comprehension (grades 1–4).

Programs are broadcast on the WETN network and may be ordered from:

WETN
3319 West Beltline Hwy.
Madison, WI 53613–2899

Storylords. Twelve 15–minute instructional videos and 12 integrated microcomputer programs designed to teach reading comprehension strategies through fantasy. These are the student companion videos to the teachers' series, **Teaching Reading Comprehension**.

Teaching Writing: A Process Approach (Maryland Department of Education.) This series of nine half–hour videotapes offers practical approaches to improve student writing at all levels of elementary and secondary education and for teachers of all subjects. The videotapes address the following topics: *Overview; Diagnosis; Prewriting; Writing; Rewriting/Revising; Rewriting/Proofreading; Evaluation;* and *A Year's Program.*

Writers Writing. Series of three films/videotapes showing the writing processes of professional journalists and student writers. Produced for public television by Learning Designs and WNET.

Available for purchase or rental from:
Encyclopedia Britannica Educational
Corporation
425 North Michigan Avenue
Chicago, IL 60611
1–800–558–6968

Gifted and Talented

Confratute
Summer Institute on the Gifted and Talented
School of Education
University of Connecticut and
Connecticut Department of Public Instruction
Dr. Joseph S. Rensulli, Director

Yearly, two–week seminar featuring a hands–on approach to all aspects of programming, including administration and evaluation, as well as curriculum and instruction.

Institute for Teachers of Talented High School Students
Carleton College
Northfield, Minnesota 55057

Yearly institute, one week in length, subject–matter oriented.

National Association for Gifted Children
5100 North Edgewood Drive
St. Paul, MN 55112

Publishes *Gifted Child Quarterly*, publications list, yearly convention.

National/State Leadership Training Institute for the Gifted/Talented
Ventura County Superintendent of Schools
Ventura, California

Extensive publications list, yearly national training institutes, available for regional training sessions.

Videotape Series on Gifted Education
Robert E. Clasen
University of Wisconsin–Extension
Madison, WI 53706

Titles: *Simple Gifts; Programming for the Gifted: Models and Methods; Teaching for Thinking; Creativity in the Classroom.*

Proposed Guidelines for Free and Responsible Student Journalism*

1. The First Amendment to the Constitution protects the right of students to freedom of expression. Educators have the obligation to teach the responsibilities that accompany this freedom.

2. Student publications and electronic facilities shall service as educational tools, as means of expression for students and the public, as forums for discourse on issues, and as sources of entertainment and enlightenment.

3. Student journalists have:

    a. the right to report and editorialize on events, ideas, and issues in the school, community, nation, and world, even though these may be unpopular or controversial.

    b. an obligation to seek and present contrasting views.

    c. an obligation to learn and observe the legal and ethical responsibilities expected of professional journalists, as discussed in the Code of Ethics of the Society of Professionals Journalists, Sigmma Delta Chi, including accuracy and fairness. (Any dissemination of these guidelines should be accompanied by a copy of the code.)

    d. the responsibility to know and observe applicable laws including libel, slander, obscenity, privacy, copyright, and substantial disruption of school activities, and should consider accepted community standards of decency and good taste.

    e. the responsibility to consult with and carefully consider the views of their print and broadcast advisors regarding the content of their student publications.

4. Student journalists shall have the right to determine the content of student publications.

5. Advisors and students should be encouraged to seek the counsel of professional journalists, who have the responsibility to provide advice.

6. School officials should seek qualified journalism advisors and should support the print and electronic programs with adequate budget.

7. Journalism advisors should be supported by administrators and school boards in implementing these guidelines.

8. School boards and administrators should inform students, faculty, and the public of these guidelines.

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*Source: Wingspread Conference on the Rights and Responsibilities of the High School Press. Racine, WI, September 1978 (published by the Johnson Foundation, Racine, WI).

Teacher Education Program Approval Standards

Excerpts from Chapter PI 4

PI 4.25 English. A professional education program leading to certification in English shall meet the following standards:

(1) The program shall require study of language including the following:

(a) The structure and history of the English language including traditional and modern grammars.

(b) Various personal, social, and communicative purposes of language.

(c) The processes whereby individuals acquire, understand, and use language.

(d) The interrelatedness of the language arts, recognizing the complementary features of listening, speaking, reading, and writing.

(2) The program shall require study of written communication including the following:

(a) Writing as a process including prewriting, drafting, revising, editing, and publishing.

(b) Classical and contemporary rhetorical theories regarding aims and forms of discourse, cultural and situational contexts, and considerations regarding the reader.

(c) Writing for a variety of purposes including expressive, imaginative, informational, and persuasive; and writing for a variety of readers.

(d) Various approaches to evaluating writing.

(3) The program shall require study of literature including the following:

(a) A representative body of American, English, and world literature including contemporary literature, non-Western literature, adolescent literature, and the literature of minority groups of the United States.

(b) Literary genres including forms of fiction, nonfiction, drama, and poetry.

(c) Representative works of one or more major writer including Shakespeare.

(d) Traditional and contemporary approaches to literary analysis and criticism.

PI 4.50 Speech. A professional education program leading to certification in speech shall meet the following standards:

(1) The program shall require study of historical and contemporary theories and models of communication and their application to a variety of oral communication processes including:

(a) Function of the individual as both an effective speaker and listener in communication.

(b) Sociolinguistic, psycholinguistic, and nonverbal factors which affect oral communication.

(c) Context variables such as occasion, setting, purpose, culture, audience, gender and subject and their impact upon oral communication.

(2) The program shall require study of the functions of communication in social, personal, and professional life including:

(a) Emphasis on the intrapersonal, interpersonal, organizational, public, and mass communication levels.

(b) Emphasis on the role of interpersonal communication in relationship development, work relationships, and sociocultural activities.

(c) Emphasis on the uses of oral communication in informative, persuasive, ritualistic, and affective interaction.

(d) Emphasis on the development of delivery of oral communication acts.

(e) Emphasis on the development of effective listening skills.

(3) The program shall require study of the criticism of oral communication including:

(a) Emphasis on the theories of rhetorical, group, and interpersonal criticism.

(b) Emphasis on styles and modes of oral communication criticism.

(c) Emphasis on the use of criticism as a means of improving oral communication.

(d) Emphasis on the nature of logical, ethical, and emotional appeals.

(e) Emphasis on criticism as an instrument of improving reasoning and decision making processes.

(4) The program shall require study of various electronic media of oral communication including:

(a) The nature and effects of media.

(b) The manner in which different media enable and constrain communication.

(5) The program shall require study of responsible oral communication including:

(a) The ethical responsibilities of oral communication.

(b) The rights and responsibilities associated with free speech in a democratic society.

(6) The program shall require study and experiences with the development, management, and evaluation of curricular, cocurricular and extracurricular activities including:

(a) Interpersonal communication, public communication, oral interpretation, small group communication, organizational communication, and mass communication.

(b) The directing of student experiences in debate or forensics.

PI 4.22 Drama. A professional education program leading to certification in drama shall meet the following standards:

(1) The program shall require study of theater as a social and aesthetic experience and as a reflection of culture including a broad view of the history of theatre and acquaintance with representative plays of the past and present.

(2) The program shall require study and experiences needed to direct a theatrical production with artistic integrity including play selection and analysis, auditions, and casting, conducting rehearsals and performances, and all other elements of direction.

(3) The program shall require study and experiences in the basic acting skills and techniques necessary to promote, stimulate, and guide both individuals and groups in a variety of dramatic contexts including scripted and improvisational forms.

(4) The program shall require study and experiences to develop technical and design skills needed in theatrical productions including effective planning and safety practices and execution of scenery, lights, makeup, sound, properties, costumes, and special effects.

(5) The program shall require study and experiences to develop the ability to evaluate productions or activities, to modify goals and objectives, and to develop appreciation of theatre in school and community audiences.

(6) The program shall require study of the functions of theater in the school at all grade levels.

(7) The program shall require study and experiences designed to promote creativity in the individual.

(8) The program shall require study and experiences to develop theatre management skills needed to organize an academic or nonacademic production or program within the context of time, facilities, budget, and legal responsibilities including school and community audience services, augmentation of existing facilities and materials, and marketing of an activity or production.

(9) The program shall require study and experiences designed to develop the skills needed to serve as a resource person in the development of facilities, the preparation of classroom projects, assembly programs, or activities in which elements of theatre are found.

(10) The program shall require study and experiences to develop the skills needed to assist in the organization of a comprehensive arts program including experiences in theatre, music, film, literature, visual arts, and dance.

(11) The program shall require study and experiences to develop the skills needed to disseminate accurate information for career expectations, and the skills for educational and vocational counseling in theatre arts and allied fields.

Workload and the Teaching of Secondary School English*

Statement on Teacher Load: Secondary English

Reprinted from *English Journal*, vol. 68, no. 7 (October 1979), p. 15.

Increasingly, school administrators are finding it convenient to ease tight budgets by increasing teacher loads. One or two students added to every class in the school may reduce the need to hire replacement teachers and thus save salary costs. At the same time, many of the same administrators complain that students can't write and wonder why English teachers don't assign more compositions. With this national problem in mind, the Secondary Section Committee of NCTE has prepared the following position statement.

Parents, the community, and English language arts teachers demand effective education which enables the student to develop facility in speaking, listening, reading, and writing. In order to develop these skills, students in language arts classes have a right to the teacher's time: time for diagnosis, time for questions, time for progress reports, time for individual help, and time for careful response to student writing. The language arts teacher, too, has a right to time as a professional: time for classroom instruction, time for classroom preparation, and time for those assigned school duties which are shared with faculty members from other disciplines.

Basic to English language arts instruction is the experience of writing itself and the immediate response to that writing from the teacher. To provide effective instruction in writing, the language arts teacher must have a class size and student load that allow time to meet school and classroom responsibilities and to provide attention to individual student needs. For a teacher load of 100 students, a minimum of 20 minutes per week per student for the evaluation of writing involves 33.3 hours—the equivalent of four working days—in addition to the time required for the preparation and teaching of the other language arts skills.

As a professional organization, the National Council of Teachers of English calls for a teacher workload that gives students the benefit of adequate teacher response to student writing. NCTE enlists the support of administrators, school board members, and members of the community at large in providing the conditions necessary for the English teacher to provide effective instruction.

Therefore, the National Council of Teachers of English calls for a teacher workload of not more than 100 students.

Background

Reprinted from *SLATE*, vol. 3, no. 4 (August 1978).

The Issue

What is the relationship between the number of students assigned to an English teacher and the effectiveness of that teacher's instruction? This issue has been faced at annual meetings of the National Council of Teachers of English since its organization in 1911, leading to a series of research studies and an official policy which recommends "that full-time English language arts teachers in secondary schools be assigned a teaching load of no more than 100 students daily." This is the same ratio recommended by James B. Conant after his 1960s study of the American high school, by the President's Commission on National Goals in Education, by the Commission on English of the College Entrance Examination Board, and by virtually every other state and national group which has studied the teaching of English.

During the 1960s, responding to a nationwide concern with improving instruction, many boards of education moved to bring teaching loads in English more in line with such recommendations. During the 1970s, however, these same school boards have been faced with escalating costs and severely restricted budgets. As to what degree workload has increased during this economically stressful decade, the statistics are at best disturbing and certainly confusing. Studies using "pupil-teacher ration," for example, may include supportive staff such as librarians, psychologists, reading and speech specialists, and even administrators; the resulting ratios of "teacher" to student provide a poor estimate of the number of pupils confronting the typical teacher of English. The best data currently available are presented by Arthur N. Applebee in his NCTE survey of teaching conditions in the spring of 1977. Results indicated that our nation's schools are far from achieving the goal of four classes of 25 students, for a maximum load of 100 to 1. In Applebee's random sample, 91 percent of the teachers taught more than four classes a day. In "Honor Roll" schools—those reporting a maximum load of 100 to 1 in the 1960s–65 percent taught more than four classes per day. More to the point, 30 percent of high school English classes had more than 30 students, and 50 percent exceeded the 25–per–class criterion. At best, a typical secondary school English teacher can expect to teach five classes per day, with 26 to 30 students per class.

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*Source: National Council of Teachers of English

In their struggle to reduce their workload, English teachers (in common with their colleagues in other disciplines) have looked to their teacher unions and education associations for help. As one result, workloads have become a prime item in contract negotiations. In contract after contract, however, English teachers have found unique requirements for the teaching of English submerged in across–the–board workload limits. In districts which had earlier recognized the special needs of English instruction, these general workload limits have often meant a step backwards for teachers of English.

Students in many other school disciplines are protected by state–mandated workload limits, such as for shopwork with potentially dangerous machinery, or for science labs, where workloads may be limited not only for safety but also because of limited student stations and supplies of expensive equipment. Such mandates rarely apply to the teaching of English, however, and the statistics on workload make clear that the laboratory conditions necessary for the most effective instruction are rarely provided.

Research Evidence

But taxpayers who pay teacher's salaries have the right to remain unconcerned about such statistics unless it is clear that students are being hurt, and that current funding is being wasted by unreasonable and unproductive workloads in English.

Although there are many subskills to be taught, we can perhaps oversimply define English instruction as the teaching of three paired abilities—speaking/listening, writing/reading, and demonstrating/observing. Research summarized by Martin N. Olson (in the NEA booklet *Class Size*) relates workload to this broad spectrum of English instruction. Basing his comments on a wide range of research, Olson makes six generalizations about results *when teachers have fewer students to work with:*

- Teachers employ a wider variety of instructional strategies, methods, and learning activities and are more effective with them . . . .
- Students benefit from more individualized instruction . . . .
- Students engage in more creative and divergent thinking processes . . . .
- Students learn how to function more effectively as members and leaders of groups of varying sizes and purposes . . . .
- Students develop better human relations with and have greater interpersonal regard for other students and their teachers . . . .
- Students learn the basic skills better and master more subject matter content . . . .

In terms of "back to basics" the last generalization makes the most immediate sense, but we must always recognize that in our students' futures the problem–solving, decision–making, and social skills implicit in the other five generalizations are also of vital importance.

Although the research cited by Olson supports a general decrease in teacher workload, it is the conditions necessary and peculiar to the teaching of writing that justify special consideration for the workload of English teachers.

The teaching of writing is a difficult, time–consuming process. It has been established that the correction of just one set of themes may require as many as ten hours of painstaking work on the part of the instructor (Dusel, 1955), but this time is only a part of a much longer sequence that includes careful preparation of the assignment itself, careful relating of the assignment to the students' interests and needs, prewriting preparation, and class and individual follow-up of the writing that results.

To risk simplistic analysis, the effectiveness of a teacher in nonwriting aspects of English instruction is arithmetically related to the number of students involved. As class size increases, the teacher's effectiveness is only inhibited for each student by the proportionate lessening of that student's opportunity for question and reply, dialogue, and other direct participation. In the teaching of writing, however, the English teacher must ultimately work with one student, helping *that one* student to write, and cannot rely in the same way upon class-based activities. Therefore, if the effectiveness of the English teacher in nonwriting aspects of English can be said to be arithmetic in relation to the number of students, the effectiveness of the English teacher in teaching *writing* decreases *geometrically* as we give that teacher more and more students.

Set as a maximum, 100 to 1 is no magic formula. In some highly successful private schools, English teachers work with no more than forty students. Because few public secondary schools can afford the intensive individual instruction such very low workloads make possible, the 100 to 1 ratio is a calculated balancing of the various returns from instruction against the public's investment in teachers' salaries—which make up approximately 70 percent of the school budget.

Strategies for Action

- Secondary school English teachers, with their colleagues in elementary language arts and in college composition, should work with students, parents, administrators, boards of education, taxpayer groups, and professional associations to establish a nationwide understanding of the need for reasonable workloads for teachers of English.
- Teachers in all subject areas should work together to improve students' interdisciplinary writing. In schools where the whole staff is concerned about writing instruction, English teachers should find their colleagues supportive of laboratory conditions for the teaching of writing.
- A community committee should be formed for in-depth study of factors affecting writing in local schools. The committee should include students, teachers, parents, and community representatives, and should set short- and long-term calendars for the implementation of each of its recommendations.
- English teachers should be directly represented on collective bargaining units to insure that the unique conditions necessary for the teaching of English will be reflected in contract provisions.
- English teachers, their local and state English councils, and community groups should urge state education departments to set laboratory workload requirements for the teaching of English, as is the case with workload mandates in other subject areas.
- The advice of local, state, and national English councils should be sought on all issues affecting the workload of English teachers. As members of such groups, English teachers should support and encourage research and committee activity related to workloads.
- Finally, but most importantly, as teachers of communication English teachers must be encouraged to *communicate*, discussing the needs of their students with those who can remedy the current wasteful workload imbalance. When these needs are understood, English teachers will have many allies. Even so staunch a critic of current practice as the Council for Basic Education agrees "that the English teacher who faces five classes of thirty students per day is carrying an intolerable load" (CBE *Bulletin*, May 1972).

—Dennis J. Hannan
(For the NCTE/SLATE Steering Committee on Social and Political Concerns)

Guidelines for Nonsexist Use of Language (in NCTE Publications)*

Introduction

"Sexism" may be defined as words or actions that arbitrarily assign roles or characteristics to people on the basis of sex. Originally used to refer to practices that discriminated against women, the term now includes any usage that unfairly delimits the aspirations or attributes of either sex. Neither men nor women can reach their full potential when men are conditioned to be only aggressive, analytical, and active and women are conditioned to be only submissive, emotional, and passive. The man who cannot cry and the woman who cannot command are equally victims of their socialization.

Language plays a central role in socialization, for it helps teach children the roles that are expected of them. Through language, children conceptualize their ideas and feelings about themselves and their world. Thought and action are reflected in words, and words in turn condition how a person thinks and acts. Eliminating sexist language will not eliminate sexist conduct, but as the language is liberated from sexist usages and assumptions, women and men will begin to share more equal, active, caring roles.

Recognizing these problems, members of the National Council of Teachers of English passed a resolution at their 1974 convention directing the Council to create guidelines ensuring the use of nonsexist language in NCTE publications and correspondence. Although directed specifically to NCTE editors, authors, and staff, the guidelines will also benefit members at large. Whether teaching in the classroom, assigning texts, determining curriculum, or serving on national committees, NCTE members directly and indirectly influence the socialization of children. They help shape the language patterns and usage of students and thus have potential for promoting language that opens rather than closes possibilities to women and men.

These guidelines are not comprehensive. They identify sexist usages that plague communication and discuss specific problems that NCTE encounters in its role as an educational publisher. The guidelines do not offer a new dogmatism. Detailed and vigorous arguments continue over many of these language patterns. These debates have not been resolved; rather, an attempt has been made to identify usages that concerned men and women find objectionable and to propose alternatives.

General Problems

Omission of Women

1. Although *man* in its original sense carried the dual meaning of adult human and adult male, its meaning has come to be so closely identified with adult male that the generic use of *man* and other words with masculine markers should be avoided whenever possible.

Examples	*Alternatives*
mankind	humanity, human beings, people
man's achievements	human achievements
the best man for the job	the best person for the job, the best man or woman for the job
man-made	synthetic, manufactured, crafted, machine-made
the common man	the average person, ordinary people

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* Reprinted from the National Council of Teachers of English pamphlet.

2. The use of *man* in occupational terms when persons holding the jobs could be either female or male should be avoided. English is such a rich language that alternatives to the much maligned ______–person (as in *congressperson*) can almost always be found (*representative*).

Examples	*Alternatives*
chairman	coordinator (of a committee or department), moderator (of a meeting), presiding officer, head, chair
businessman, fireman, mailman	business executive or manager, fire fighter, mail carrier

In the interest of parallel treatment, job titles for women and men should be the same.

Examples	*Alternatives*
steward and stewardess	flight attendant
policeman and policewoman	police officer

3. Because English has no generic singular—or common–sex—pronoun, we have used *he*, *his*, and *him* in such expressions as "the student . . . he." When we constantly personify "the judge," "the critic," "the executive," "the author," etc., as male by using the pronoun *he*, we are subtly conditioning ourselves against the idea of a female judge, critic, executive, author. There are several alternative approaches for ending the exclusion of women that results from the pervasive use of the masculine pronouns.

a. Recast into the plural

Example	*Alternative*
Give each student his paper as soon as he is finished.	Give students their papers as soon as they are finished.

b. Reword to eliminate unnecessary gender problems.

Example	*Alternative*
The average student is worried abut his grades.	The average student is worried about grades.

c. Replace the masculine pronoun with *one*, *you*, or (sparingly) *he or she*, as appropriate.

Example	*Alternative*
If the student was satisfied with his performance on the pretest, he took the posttest.	A student who was satisfied with her or his performance on the pretest took the posttest.

d. Alternate male and female examples and expressions.

Example	*Alternative*
Let each student participate. Has he had a chance to talk? Could he feel left out?	Let each student participate. Has she had a chance to talk? Could he feel left out?

4. Using the masculine pronouns to refer to an indefinite pronoun (*everybody*, *everyone*, *anybody*, *anyone*) also has the effect of excluding women. In all but strictly formal usage, plural pronouns have become acceptable substitutes for the masculine singular.

Example	*Alternative*
Anyone who wants to go to the game should bring his money tomorrow.	Anyone who wants to go to the game should bring their money tomorrow.

5. Certain phrases inadvertently exclude women by assuming that all readers are men.

Example	*Alternative*
NCTE convention–goers and their wives are invited . . .	NCTE convention–goers and their spouses are invited . . .

Demeaning Women

1. Men and women should be treated in a parallel manner, whether the description involves jobs, appearance, marital status, or titles.

Examples	*Alternatives*
lady lawyer	lawyer
Running for Student Council president are Bill Smith, a straight–A sophomore, and Kathie Ryan, a pert junior	Running for Student Council president are Bill Smith, a straight–A sophomore, and newspaper editor Kathie Ryan, a junior.
Senator Percy and Mrs. Chisholm	Charles Percy and Shirley Chisholm or Mr. Percy and Mrs. Chisholm or Senator Percy and Representative Chisholm

2. Terms or adjectives which patronize or trivialize women or girls should be avoided, as should sexist suffixes and adjectives dependent on stereotyped masculine or feminine markers.

Examples	*Alternatives*
gal Friday	assistant
I'll have my girl do it.	I'll have my secretary do it.
career girl	professional woman, name the woman's profession, e.g., attorney Ellen Smith
ladies	women (unless used with gentlemen)
libber	feminist
coed	student
authoress, poetess	author, poet
man–sized job	big or enormous job
old wives' tale	superstitious belief, story, or idea

Sex–Role Stereotyping

1. Women should be shown as participating equally with men; they should not be omitted or treated as subordinate to men. Thus generic terms such as doctor or nurse should be assumed to include both men and women; "male nurse" and "woman doctor" should be avoided.

Examples	*Alternatives*
Writers become so involved in their work that they neglect their wives and children.	Writers become so involved in their work that they neglect their families.
Sally's husband lets her teach part–time.	Sally teaches part–time.

2. Jobs, roles, or personal characteristics should not be stereotyped by sex.

Examples	*Alternatives*
the elementary teacher . . . she	elementary teachers . . . they
the principal . . . he	principals . . . they
Have your Mother send cookies for the field trip.	Have your parents send cookies for the field trip.
Write a paragraph about what you expect to do when you are old enough to have Mr. or Mrs. before your name.	Write a paragraph about what you expect to do when you grow up.
(spelling exercise) While lunch was *delayed*, the ladies chattered about last night's meeting.	While lunch was *delayed*, the women talked about last night's meeting.

Sample Revised Passages

Many of the general problems just discussed overlap in practice. Substantial revisions are sometimes necessary:

Example

O'Connors to Head PTA

Jackson High School PTA members elected officers for the 1975–76 school year Wednesday night at the school cafeteria.

Dr. and Mrs. James O'Connor were elected co-presidents from a slate of three couples. Dr. O'Connor, a neurosurgeon on the staff of Howard Hospital, has served for two years on the PTA Budget and Finance Committee. Mrs. O'Connor has been active on the Health and Safety Committee.

Elected as co–vice–presidents were Mr. and Mrs. Tom Severns; secretary, Mrs. John Tavers; and treasurer, Mrs. Edward Johnson. Committee chairmen were also selected. Each chairman will be briefed on his responsibilities at a special meeting on June 3. The revised budget will be presented at that meeting.

Principal Dick Wade announced that Mrs. Elizabeth Sullivan had been chosen Teacher of the Year by the Junior Women's League. She was nominated in a letter written by ten of her students. Each student discussed how she had influenced him.

Mrs. Sullivan, an English teacher at Jackson for ten years, is the wife of Joseph Sullivan, a partner in the law firm of Parker, Sullivan and Jordon, and the mother of two Jackson students.

Smarlty attired in a blue tweed suit, Mrs. Sullivan briefly addressed the group, expressing her gratitude at receiving the award.

Alternative

O'Connors to Head PTA

Jackson High School PTA members elected officers for the 1975–76 school year Wednesday night at the school cafeteria.

James and Marilyn O'Connor were elected co–presidents from a slate of three couples. James O'Connor, a neurosurgeon on the staff of Howard Hospital has served for two years on the PTA Budget and Finance Committee, and Marilyn O'Connor, president of the League of Women Voters, has been active on the PTA Health and Safety Committee for three years.

Elected as co–vice–presidents were Jane and Tom Severns; secretary, Ann Travers; and treasurer, Susan Johnson. Committee coordinators were also selected and will be briefed on their responsibilities at a special meeting on June 3. The revised budget will be presented at the meeting.

Dick Wade, principal of Jackson High School, announced that Elizabeth Sullivan, an English teacher at Jackson for ten years, had been chosen Teacher of the Year by the Junior Women's League. She was nominated in a letter written by ten of her students. Each of the students discussed how they had been influenced by her.

Sullivan briefly addressed the group, expressing her pleasure at receiving the award.

Specific Problems

The under–representation of female writers and scholars in many fields has been variously attributed to systematic neglect of women or to the broader social conditions which have discouraged women from pursuing professional careers. This neglect of women has no relation to their competence; research shows people rate a work more highly when it is attributed to a male author than when it is attributed to a female author. Quality need not be sacrificed in urging that an honest attempt be made to represent female as well as male writers and scholars.

Books or Collections of Articles Discussing Professional Issues

1. Authors of monographs and editors of collections should use and encourage the use of nonsexist language. Readers will be aware that language cannot be altered when articles are reprinted from another publication.
2. Sexist language in a direct quotation cannot be altered, but other alternatives should be considered.
   a. Avoid the quotation altogether if it is not really necessary.
   b. Paraphrase the quotation, giving the original author credit for the idea.
   c. If the quotation is fairly short, recast as an indirect quotation, eliminating the sexist language.

Example	*Alternative*
Among the questions asked by the school representatives were several about curriculum areas, including the following questions: "Considering the ideal college graduate, what degree of knowledge would you prefer him to have in the following curricular areas for an executive position: . . .?"	Among the questions asked by the school representatives were several about curriculum areas, including a question asking what degree of knowledge the ideal college graduate should have in the following curricular areas to obtain an executive position: . . .

Booklists

1. A committee choosing items for a booklist should seek books that emphasize the quality of men and women and show them in nontraditional as well as traditional roles. Children's favorites may contain sexist elements; these books may be included provided the annotations reflect awareness of the sexist elements.

Example	*Alternative*
More than anything, sixteen–year–old Sandy wants to date Joe Collins, captain of the tennis team. Sandy's interest in pets now seems childish and her friends boring. The schemes she contrives to attract Joe's attention make for delightful reading.	More than anything, sixteen–year–old Sandy Draper wants to date Joe Collins, captain of the tennis team. A determined Sandy gives up her interest in pets and neglects her friends as she tries to attract a shy Joe. Readers can decide for themselves whether Sandy's actions are realistic.

If this is impractical, the introduction or preface should explain why some of the books were chosen despite their sexist elements. The committee should encourage teachers to review books for classroom use; if the books reflect sexist attitudes, teachers should discuss these attitudes and the changing roles of women and men.

When selecting picture books, the committee should also be careful that the illustrations show males and females actively participating in a variety of situations at home, work, and play.

2. Careful consideration should be given to the organization of booklists. Books should not be categorized by traditional male and female interests. Special efforts should be made to include books that portray males and females in nontraditional roles.
3. All annotations in the booklist should be cast in nonsexist language.

Examples	*Alternatives*
Through the discovery of new cave paintings in southern France, the author reconstructs the life of prehistoric man and shows him as a person remarkably similar in feelings and emotions to man today.	Through the discovery of new cave paintings in southern France, the author reconstructs the life of prehistoric men and women and shows them as people remarkably similar in feelings and emotions to people today.
Forceful analysis of the black's image of himself and the present state of the black revolution.	Forceful analysis of the black's self-image and the present state of the black revolution.
Amy is certain that she is going to be a nurse when she grows up, but a sudden case of tonsillitis and her subsequent encounter with a lady doctor change her mind.	Amy is certain that she is going to be a nurse when she grows up, but when a sudden case of tonsillitis leads to her encounter with Dr. Jane Gilmore, Amy changes her mind.

Teaching Units

Giving careful thought to the topic of a unit, its organization, and the examples and questions to be used will help prevent sexist treatment. For example,

Fiction and poetry units should include materials by and about both women and men. If an obviously sexist piece is included, the discussion questions should bring out this fact.

A unit on classics should be accompanied by questions that promote discussion of the treatment of women and why their image differs from that of men.

Activities should not be segregated by sex; e.g., girls may build stage sets, boys may sew costumes.

Units on usage and spelling should include examples that promote nontraditional views of male and female roles.

Examples	*Alternatives*
Jill *carefully* stitched the hem in her new dress.	Jill balanced *carefully* as she reached for the next branch of the old tree.
Eddie *quietly* crept up the back stairs.	Eddie *quietly* cradled the sick kitten.
After passing the exam, the steel mill made Tom an apprentice rigger. (misplaced modifier)	After graduating from college, MacPherson and Associates hired Nancy as an apprentice architect. (misplaced modifier)

Research

1. Careful consideration should be given to the methodology and content of research to ensure that it carries no sexist implications. (This does not deny the legitimacy of research designed, for example, to study sex differences in the performance of certain skills. Researchers are encouraged to consult the American Psychological Association *Guidelines for Nonsexist Use of Language*.)
2. The sample population should be carefully defined. If both males and females are included, references to individual subjects in the report of the research should not assume that they are male only.
3. The examples used for case studies should be balanced in numbers of male and female subjects if both sexes are involved in the study.

Reference Books (Bibliographies, Indexes, Style Manuals, Teacher's Guides)

Reference books can be implicity sexist through their organization and content—what is left out can be as telling as what is included. If the subject has been studied primarily by men, a special attempt should be made to discover whether women have also made significant contributions.

Council Publications

Manuscripts which are judged by the Council editor to contain sexist language but are otherwise acceptable for publication should be handled either of these ways: (a) returned to the author with a copy of these "Guidelines" and a letter of explanation, encouraging the author to rewrite the article so that the language is nonsexist; or (b) returned to the author with specific suggestions from the editor for eliminating sexist language, citing these "Guidelines."

If the author refuses to make these changes, the manuscript shall be published, but shall include a note that the sexist language appears at the author's express stipulation.

Conclusion

Important as language is, improving it is to little purpose if underlying assumptions and traditional omissions continue. The Committee on the Role and Image of Women in the Council and the Profession works to ensure equal treatment of women and girls as students, teachers, administrators, and Council staff. If women never enter the author's world, it little avails a journal or book editor to scrupulously eliminate "man . . . he" references. However, when authors or editors do find it necessary to use selections that contain sexist language or sexist attitudes, the attitudes should be discussed in the introduction, in a headnote, or in some other appropriate place.

The dramatic changes in language now taking place pose a special challenge to NCTE members and staff. Whether the members work as teachers, authors, or editors, they not only help shape students' language patterns but are also viewed by the public as custodians of what is "correct" in the language. The very newness of these changes in our language offers English teachers a unique opportunity. Under their guidance, eliminating sexism can bring a new vitality to the English language.